

Paul Scott Discusses Stock Conditions

DRAMATIC MIRROR

OF THE STAGE AND MOTION PICTURES

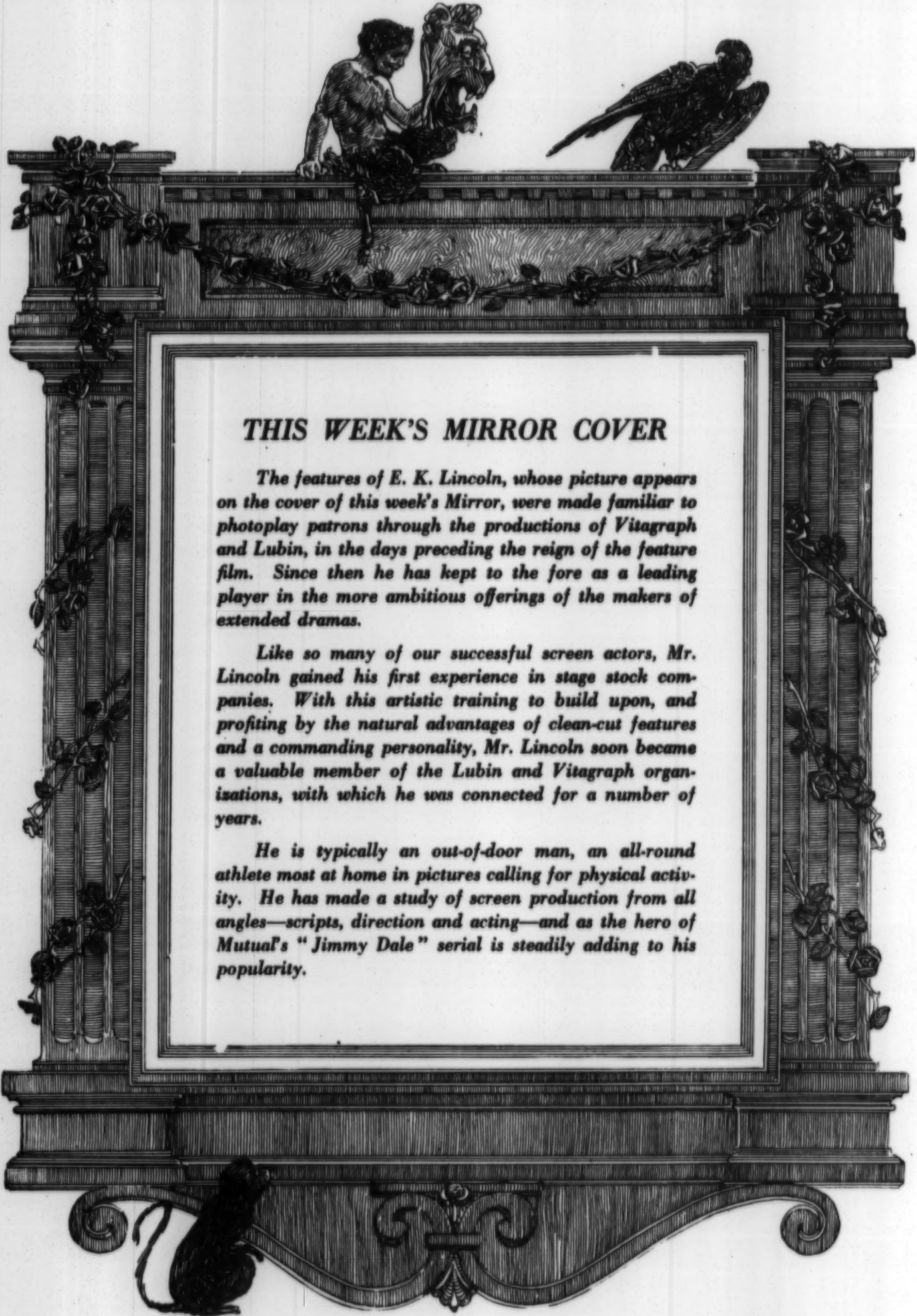
MARCH 24, 1917

PRICE TEN CENTS



E. K. LINCOLN
Star in "Jimmie Dale," Mutual Serial

First of Articles by S. L. Rothapfel



THIS WEEK'S MIRROR COVER

The features of E. K. Lincoln, whose picture appears on the cover of this week's Mirror, were made familiar to photoplay patrons through the productions of Vitagraph and Lubin, in the days preceding the reign of the feature film. Since then he has kept to the fore as a leading player in the more ambitious offerings of the makers of extended dramas.

Like so many of our successful screen actors, Mr. Lincoln gained his first experience in stage stock companies. With this artistic training to build upon, and profiting by the natural advantages of clean-cut features and a commanding personality, Mr. Lincoln soon became a valuable member of the Lubin and Vitagraph organizations, with which he was connected for a number of years.

He is typically an out-of-door man, an all-round athlete most at home in pictures calling for physical activity. He has made a study of screen production from all angles—scripts, direction and acting—and as the hero of Mutual's "Jimmy Dale" serial is steadily adding to his popularity.



DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

VOLUME LXXVII

NEW YORK, SATURDAY, MARCH 24, 1917

No. 1996

MOVEMENT TO TAX STREET ADVERTISING

Partial Elimination of Billboards May Result from New Legislation

Of considerable interest to the theatrical world is the legislation pending at Albany to authorize municipalities to tax street advertising signs and corporations that make a business of erecting and renting them.

Of late years theatrical managers have been confining more and more of their advertising appropriations to the newspapers, believing that in them greater value was to be obtained than in the use of billboards, and it is confidently predicted in reliable centers along Broadway that the managers will not place any substantial opposition in the paths of those legislators who are endeavoring to establish a new source of revenue for the State.

For several years a campaign has been waged in New York City for the elimination of billboards from Riverside Drive and other park places, and it is now realized by certain local legal authorities that the only way this can be accomplished is by making the taxes on these signs prohibitive. The argument has been advanced that, while the erection of advertising signs cannot be prohibited without coming into conflict with the property right guarantee of the Constitution, a prohibitive tax might be upheld by the courts, on the possible theory that advertising space such as that along Riverside Drive is invaluable.

Recently an ordinance was passed in Chicago prohibiting street advertising signs in the exclusively residential section of the city.

TO DROP "CHIN-CHIN"

Montgomery and Stone Are Preparing to Appear in New Play

Montgomery and Stone, who are now at the Illinois Theater, Chicago, will abandon "Chin-Chin" at the end of this month, after three seasons of the play. R. H. Burnside will design a new play for these popular stars, which will have music by Ivan Caryll and verses by Anna Caldwell. Charles H. Dillingham has a new contract with Montgomery and Stone which permits of their appearance in pictures.

FOR WESTERN REPRESENTATIVE

Fred Belasco, of San Francisco, one of the best known theatrical managers in the West and brother of David Belasco, has perfected arrangements whereby he will act as the general representative on the Pacific Coast for William Elliott, F. Ray Comstock and Morris Gest. Mr. Belasco arrived in New York last Wednesday on business for his San Francisco theater, and was given a supper party at the Lambs Club by more than thirty representative managers.

ROTHAPFEL FORESEES THE DAY OF SHORT FEATURES

Needs of Exhibitor Bound to Govern Length of Photoplays—Ideal Program Requires Room for Topical and Novelty Subjects—Advice from Foremost Manager

By S. L. ROTHAPFEL

I have been asked by many patrons why I persist in running the so-called features of five reels or more and why I do not substitute shorter pictures of one, two or three reels. These same patrons offered a very good argument for shorter subjects, claiming that many of the five-reelers could be done easily in two or three reels, and frankly I think they were right.

I believe absolutely that the day of the short feature is about to arrive. I mean by this that a subject will be produced, not for length, but for the subject itself. I also prophesy that the picture producers will bring the program pictures down to a length that will permit the exhibitor to add other subjects to his program to vary it.

I do not mean by this that the day of the extended feature is passed. To the contrary, I think it is just coming into its own. If it is necessary to have 7,000 feet to adequately tell a story, all right, let's have it, but the padding and over-reaching for effects and the quantity of "bunk" that most of the pictures to-day contain are entirely unnecessary. The space demanded by this harmful method could better be used by topical film or novelty material, or by comedy situations, cartoons, and so many other things that are available to men who use their brains in rounding out their program.

The value for one and two-reel pictures of every description I think could be made a tremendous one and I personally will pay as much for a two-reel picture with

Douglas Fairbanks as I would for one of five reels—and why not? Scenic film, topical film and novelties are extremely reasonable and allow the exhibitor a great deal more latitude. Frequently at the Rialto, for instance, people tell me that the show just sizzled until it came to the so-called feature, and then naturally it dropped. Of course there are exceptions to this rule too. A great many features have kept the show right on going and even increased its tempo, but on the whole I cannot help agreeing with the patrons who have taken the trouble to write these letters, and I myself am a firm believer in the subject and not the length.

Already the tendency of the large producers is to make short subjects and to add to their program such subjects as they think the exhibitor will need to round out his program. If you give the patron more than a two-hour performance as a rule you will not make much money because you cannot turn your audience over, and, although your house may seem jammed and packed, your receipts will be disappointing, and it is mostly always caused by the extended and padded so-called feature.

My advice to every exhibitor to-day is to watch his program, keep building it up, add novelty, distinctiveness and individuality to it. There are numerous short subjects in the field of motion pictures that a great many exhibitors do not know are in existence, and their possibilities are unlimited.

CONSIDERING PASSION PLAY PRODUCTION

Arthur Hopkins and Richard Bennett Likely to Present "The King of Kings," by George M. Baxter

Arthur Hopkins and Richard Bennett, it is reported, have under consideration the production of "The King of Kings," a passion play by the late George M. Baxter, the poet and journalist who died in New York last month. Mr. Bennett, who recently acted the leading role in Granville Barker's "The Morris Dance" at the Little Theater, will play the part of Judas, in case the tragedy is presented.

Mr. Hopkins is said to regard favorably a production of the play, because of the success of "The Wanderer," a play of the Prodigal Son of Biblical history, at the Manhattan Opera House, and a "Passion Play," which was recently presented by amateurs in Hoboken.

"The King of Kings" is now the property of Mr. Baxter's widow, Mrs. Dorothy Usner Baxter.

JOSEPH URBAN NOW PLAYING TRIPLE ROLE

Services of Independent Scenic Artist Claimed by Dillingham and K. and E.

To be or not to be his own master is the all-absorbing question with Joseph Urban, scenic artist and producer. Whether the control of his destinies is in the exclusive hands of Florenz Ziegfeld and Charles Dillingham, or in those of Klaw and Erlanger, or in even his own keeping, has become a greatly perturbing problem to the Viennese artist, whose work was introduced to New York several seasons ago in George C. Tyler's production of "The Garden of Paradise."

And in the Lenten interval between the multitude of midwinter premieres and Spring revivals, Mr. Urban's status quo has, too, become a matter of considerable speculation along the Rialto. In fact, it is reported that wagers are already being laid in the expansive hands of the chief steward at the Claridge grill as to the exact position of Mr. Urban in the theatrical world.

Scarcely had the announcement been made that he had formed a managerial association with Richard Ordynski for the production of plays at the Bandbox Theater, when a signal was flashed by the alert and resourceful Percy Heath, "exclusive news" herald for Messrs. Ziegfeld and Dillingham at the Century, to the effect that Mr. Urban had contracted to devote his attention to providing artistic scenic investitures to such important productions as "The Follies of 1917."

But what is this anxious cry of "copy" in the vicinity of Forty-second Street? It issues from the offices of Klaw and Erlanger in the New Amsterdam Theater Building, and it relates to certain future activities of Joseph Urban. It develops that he is under contract to them to design and paint the scenery for a number of elaborate musical productions.

Meanwhile rehearsals are in progress at the Bandbox, where, on March 22, Messrs. Urban and Ordynski are to make their initial production with the presentation of "Nju," a Russian drama by Ossip Dymow. But, while people wonder just where Mr. Urban stands in the theatrical world, he can be seen by those who are inordinately curious making regular weekly trips to the bank. And, as President Nicholas Murray Butler might remark, "He should worry."

BRIEF TOUR FOR SUCCESS

"Old Lady 31," which vacated the Thirty-ninth Street Theater, while still doing good business to make way for "The Fugitive," will tour on the road for only three weeks, thereupon closing for the season. The play is booked into the Plymouth Theater, Boston, for an indefinite run beginning Sept. 1.

GOOD STOCK COMPANIES PAYING But Experienced Managers, Suitable Plays and Capable Actors Are Needed for Success

BY PAUL SCOTT

There is every indication of great activity in the stock market during the coming Spring and Summer. I am not referring to Wall Street. Owing to the unsettled condition of vaudeville business, several of our best managers of vaudeville houses contemplate—in fact have made arrangements—to install stock companies for the Spring and Summer months at least. Throughout the country, on account of the dearth of traveling organizations, we may also expect to see a demand for permanent stock companies. During this passing season every dramatic stock company that was properly organized and sanely managed, has reported financial success. The public, the only real critics we have, will always support a good stock company in preference to the usual cheap number three Broadway company.

Stock and repertory have always been and always will be the recognized legitimate theatrical business.

Eighteen hundred years B. C. stock companies were popular and flourished in China. And they had real playwrights, too, who could write their plays without the aid of a pair of scissors and a pot of paste. They also had censors in those days. An author who wrote an immoral play was punished by being condemned at death to purgatory, to remain therein so long as his

papers. A generation ago a shoemaker could build you a pair of shoes with his own two hands. Today it takes about twenty men and God knows how much machinery to turn out a pair of shoes. The actor of today who specializes is not a real actor, and make a mental note of this—the training that gave us actors such as Booth, Barrett, McCullough, Davenport, Sheridan and others was stock and repertory. The actor, no matter what position he may hold on the modern stage, who specializes, and has not had a thorough stock or repertory training, knows as much about the art and mechanics of acting as a button hole maker knows about making a shirt.

There are numerous young persons burning with ambition who on account of some physical qualification, or defect perhaps, have been engaged with Broadway productions for a season, who will, when out of work, condescend to interview a stock manager for a Summer engagement. They might consider \$100 per—providing there were only two matinees each week—their artistic temperament could not stand more. Well, in the good old days that the modern actor hates to hear referred to, the aforesaid young person might have been engaged in the ballet, salary about \$6 per—and after a couple of years of hard training and experience, might

have developed into a good utility person, at an increase of perhaps \$5 a week.

The production manager of today has a lot to answer for in his craze for "type," his insistence that the actor must look the part off the stage, must be just so tall, weigh just so much, be fair or dark, regardless of inherent ability. He it is who is responsible for much of the bad acting we see to-day. Where is the art of make-up, and the art of characterization? Both are well-nigh lost arts today. Do you suppose the public cares a continental whether an actress is five feet two, or five feet four, or has blue eyes, or brown? Certainly not. Dramatic ability to impersonate and interpret a character is all the public demands. Neither has a college education or the lack of one much influence in the making or retarding of a great histrionic career. For example, at the age of fifteen years, John McCullough, the eminent tragedian, could not write his own name. At the age of fourteen years, Lawrence Barrett could neither read nor write, yet he became the most scholarly actor of his generation. The two above mentioned ran the whole gamut of stock and repertory.

We have heard the actor of today remark, "Those actors of the old school wouldn't be tolerated today; they would be old fashioned." Would they? Thank God we still have amongst us a living example of that old school—Sarah Bernhardt—and she stands today in a class by herself. When she passes to the Great Beyond the last of the acting giants will have left us. In this age of commercialism we have canned most of the best and all of the worst actors we have, and the express companies carry them daily or semi-weekly, or weekly, to our modern manager, whose managerial equipment consists of a sheet and a lamp and a round tin can.

"HIS LITTLE WIDOWS" Musical Comedy to Follow "Nothing but the Truth" at the Longacre

William Collier's long run in "Nothing But the Truth" at the Longacre Theater will terminate April 7. G. M. Anderson and L. L. Weber announce that "His Little Widows" will follow Collier on April 9. "His Little Widows" is described as a new musical comedy, book by Rida Johnson Young, music by William Schroeder, and lyrics by Miss Young and William Cary Duncan. The cast includes: Carter De Haven, Frank Lalor, Robert Emmett Keane, Charles Prince, Harry Tighe, Flora Parker, Hattie Burks,



MARGARET BRAINARD,
in "Nothing But the Truth."

Muriel Hudson, Alice Hegeman, Four Haley Sisters, and others. The production was staged by Frank Stammers, with numbers and ensembles by Robert Marks. Silvio Hein will conduct.



play was in use. They would have to build a large annex to purgatory to hold all of our present day guilty authors.

There are two adjuncts to the success of stock that cannot be eliminated—good, experienced managers and real dramas. The two curses that stock suffers most from are inefficient management and the Broadway failures—plays that are sired by the New York producing managers, damned by the theater-going public, and wished on the confiding stock manager.

Now, regarding the stock and repertory actor, "You can't be an artist unless you specialize," say some. Indeed! The present sea captain learned to swab the deck, climb the mast and furl the sail before he received his master's

Top: The Image, Shelley Hull and Fay Bainter in "The Willow Tree," at Cohan and Harris Theater. Lower: Fay Bainter.



"FRANK" DRAMA WINS HIGH PRAISE Robert McLaughlin's "The House Without Children" Is Liked by Cleveland Critic

That Robert McLaughlin's "The House Without Children" is an exceptional play of sound merit is the opinion of no less an authority than Archie Bell of the Cleveland Leader.

After viewing the production at the Duchess Theater he wrote: "The House Without Children" is a frank discussion of what passes in the public prints as 'race suicide' or 'birth control.' But it is no more 'frank'

than was Hartley Manners's 'Harp of Life,' which Laurette Taylor recently offered at the Opera House. And that is merely the plot. In its discussion, there is argument on both sides; the interest is cumulative and the story revealed is vital, poignant and real.

"Mr. McLaughlin has defied technique, but dramatic technique is now a matter of the class room. He gives away his plot in the first few moments of the first act; and yet it would be a wise auditor who could satisfy himself until the final curtain exactly what the outcome would be.

"Margaret Walker is a New York society matron. She has been too selfish and self-sufficient to care for children. Her husband longed to be the father of a family. Mr. Walker's niece, who lives in their family, is betrayed by Mrs. Walker's cad brother, and an illegitimate child is palmed off upon Mr. Walker, after his return from a year abroad, as his own.

"Florence, the niece, consents to a marriage with James Cranston, her betrayer, although she despises him, and he proposes marriage because she has come into a large inheritance.

"The child dies, Florence breaks all bounds, reveals the truth and declares her intention of going back to England alone. A ray of sunshine in her tragedy bursts forth, when the only man she has ever loved agrees to wait a year and then go to England to claim her."



EMILY STEVENS AND WILLIAM BOYD,
In Galsworthy's Drama, "The Fugitive."

AS WE WERE SAYING—

By Mademoiselle Manhattan

LOU-TELLEGEN sailed for California by the Sunset limited last Sunday, and I violate no confidence when I say that the mourning widow girl in town at this moment is Geraldine Farrar.

Not even the fact that her own special matinees are packing the Metropolitan, as nothing but Farrar-Carusio performances have packed them heretofore, not even the further fact that the *Rochambeau* has brought her the newest and loveliest frocks that have come from Paris this Spring, can chase the look of lonesome widowhood from the smooth brow of our first prima donna. Neither is it a secret that Miss Farrar is counting the remaining performances of the Metropolitan company with an added complacency every time she checks off another day from those that intervene before she can flock westward to join friend husband at the Lasky studios.

A hit that is in the nature of a loud reverberant whack was scored by Elsa Ryan at the Palace last Monday, in a sketch by Dion Titheridge. Of course you recall young Titheridge as the chap who plays Laurette Taylor's son in "The Harp of Life."

"Peg for Short" is the title of Miss Ryan's sketch, and with a delicious Irish brogue, plus a delicious twinkle in her eye, plus a tasty little swish of her smart silken petticoats, Miss Ryan lilts through the role of a mischievous and resourceful young newspaper woman, with a captivating dash, for which any newspaper woman I have ever been privileged to meet would sell her immortal soul. If friend Keith retains Miss Ryan on his bill for another week, don't miss handing yourself a laugh over "Peg for Short."

I must say that "Billy" Camp is showing the deepest possible sympathy for Elita Proctor Otis these days. No sooner did the news of Miss Otis's serious illness reach him than the favorite Prince Nicotine among Chicago cigarette kings took to his bed with muscular rheumatism. It is now many weeks since he has been "down" with that painful complaint, and the Lambs and Friars are sending him round robin letters of profane sympathy, mingled with the sort of jokes prescribed by Dr. Leiser in such cases.

Lady de Bathe (Mrs. Langtry) is so immersed in literature these days, that even the skating craze holds no lure for her slim and aristocratic feet. Early next month the first instalment of her "Memories" will go to press for one of the Hearst magazines, and it is highly to the credit of society and the stage, that the price per article paid to Lady de Bathe (who is scarcely less lovely to-day than when she was passing through the glittering experiences she chronicles), exceeds the figure paid to any author except Kipling and Theodore Roosevelt in magazine history. I have been privileged to see the completed numbers of the series, and I must say that they are worth quite all that her ladyship is paid for them—plus.

I wonder if in the history of Broadway it has ever happened before that two dramatist-actresses were simultaneously appearing in plays of their own writing on the New York stage?

Jane Cowl in "Lilac Time" and Maude Fulton in "The Brat," touch widely separated chords in the gamut of life, but fundamentally the French girl in Miss Cowl's play, and the chorus chicken of Miss Fulton's, are simply variants of the same old girl who came into the world with Mother Eve and will go out with the last woman of time. You can't imagine more different types, but you go away from the theater, no matter which play you have been seeing, quoting Kipling's conclusion that "The Colonel's lady and Judy O'Grady are sisters under the skin," as indeed they are.

As a very complete and bubbling source of general misinformation, I should fail in my heaven derived mission were I to omit to pass along the happy gossip of the moment, which is to the effect that Olive Thomas, the heart-rending beauty par excellence of the Ziegfeld forces, is shortly to become Mrs. Jack Pickford.

Whenever of late young Pickford has been in the neighborhood of Broadway (those movie players derive their title from the fact that they move from Broadway to Los Angeles with the speed and frequency with which the golden sun performs the same journey) you have doubtless noted the joyous fre-

quency with which you met pretty Miss Thomas and Mary's brother at the theater and the restaurants most frequented by our set. I am told that a little journey toward the Golden Gate, when Miss Thomas accompanied her suitor part way to California by way of parting au revoir, completed the circuit and sent the loveliest of Olives back to Broadway with an engagement ring sparkling among the dazzling jewels with which she has been showered since her debut as first beauty of the Follies. And, by the way, another matrimonial engagement in which both parties are prominent in the fields of both silent and spoken drama, is likely to astound you one of these days.

role which touched his, was Mr. Miller's new and greater role of Steven Ghent, that one felt the quiver of lifting wings and cleft blue heights of delight every moment that actor was on the scene.

I don't know what the years have added to Henry Miller's art, but it is something so splendid and enriching that the thrill of it and the throb of it remain with you as do the memories of one of Duse's great moments, or of Lucien Guitry's broad-winged flights into the upper ethers of feeling.

I don't know the name of that psychic thing that corresponds with physical dynamics, but Henry Miller has got it—and when he turns it loose he gets you.

A FAILURE SUCCEEDS

"A Little Bit of Fluff" Plays to Big Business on Canadian Tour

Some months ago there was produced in New York an English farce, entitled "A Little Bit of Fluff," which was speedily blown away by the breath of popular and critical disapproval. It so happened that Lou E. Weed, the veteran manager, who has for two seasons directed the Canadian tours of the comedian, Albert Brown, saw the possibility of this farce going as well in Canada as it has in Great Britain and other parts of her Empire, especially as he discerned rare possibilities in the piece for his star, Mr. Brown.

On his suggestion the latter obtained the Canadian rights and rehearsals were started in December while Brown was still on tour with a war comedy, "The Black Feather." The first Canadian production was made at the Walker Theater, Winnipeg, on Feb. 8, where it remained for nine days playing to over \$10,000. Since then, in various cities of the Canadian Northwest, "A Little Bit of Fluff" has played to the unchanging average of about \$1,000 per night. This is a tribute to Mr. Weed's acumen as a showman. He has for years been thoroughly acquainted with Canada, and can feel the public pulse there about as well as any man in the business.

THE MANAGERIAL MIND

"What made you tell the manager that the ideas in your play were not original?"

"Because if I'd told him they were original he would have taken it for granted that they were no good."—*Boston Transcript*.



SCENE FROM "THE IMAGINARY INVALID."
Molière's Play Revived at the Liberty Theater.

ESTABLISHED JANUARY 4, 1879



DRAMATIC MIRROR



OF THE STAGE AND MOTION PICTURES

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SHOULD ACTRESSES PLAY MALE PARTS?

A LONDON critic says that most Shavian men are invertebrate creatures. If you look up the word Shavian in FUNK and WAGNALL'S you will find this definition: "The literary efforts and style of GEORGE BERNARD SHAW." Then up comes the question, why not have women play male parts? We leave the inference to the reader and proceed. A census was recently taken among a number of actresses in London on the question.

The proposition was started by the *Strand Magazine*. The actresses were fairly unanimous on the point that actresses cannot attempt jeunes premieres in modern plays, except, perhaps, the G. B. S. young men. One of the committee, LILAH MCCARTHY, says she would gladly play her favorite lover's part, Romeo, and another member, Miss BRAYTON, said that "Hamlet" interested her. "It is love-making," she said, "that I should most object to, and in 'Hamlet' this is quite subordinate to the other interests of the play, the philosophy of the character being predominant almost throughout." FAY COMPTON asserted that she would like to play her father's part of "David Garrick." ELLALINE TERISS preferred Mercutio, while MARION TERRY has a fancy for Touchstone—she thinks that Shakespearean clowns are suitable for women. LENA ASHWELL declared she would like to play "King Lear," a character in which few actors have succeeded.

According to the *Strand*, Miss GOODALL sums up the general position when she says that the more feminine a woman is the more hopeless would she be in a man's part—the completer her womanhood the farther she is away from assuming any semblance of manhood—the finer actress she is, the worse would be her failure in a man's part, as her best medium would be useless."

Why didn't the *Strand* ask G. B. S. what he thinks? Not because he is not a woman, but because G. B. S. knows everything.

TONY DENIER

WHEN he died the other day in an almshouse in Kingston, N. Y., if he was in his right mind, TONY DENIER probably "made a face" at Death when the Grim Monster called him. He was a born clown. He was funny wherever he was. As HERMANN was his own publicity man in magic, DENIER was likewise in the artifices of pantomime. His countenance was a living smirk.

TONY DENIER'S obituary as printed in the daily press is not quite accurate although well intended. Our own "Humpty Dumpty"—for after he quit appearing with GEORGE L. FOX he wrote his own pantomimes and played them all over the country—did not open the Adelphi Theater in Chicago. That house was one of the left-overs from the Great Fire which made Chicago famous. It had been occupied by the Government as a post-office, if we remember, correctly. After the fire it was patched up and turned into a playhouse, variety being its metier, to use a literary coinage. LEN GROVER, "Old Fel," was manager—LEN GROVER of "Our Boarding House."

The house had a varied career. COLONEL MAPLESON produced opera there. It was the home of the spectacular of the day. JACK HAVELY had it under lease for minstrelsy. There a church choir first produced, in Chicago, "Pinafore." TONY DENIER'S connection with the house was with JOHN ALLEN, as we recall. ALLEN was an old-school actor and manager. He organized and played a company in a wigwam theater in the South in the first days of the Civil War, and was commended for his work by GRANT, then in command, as was recently stated in an editorial in *THE MIRROR*.

DENIER put the money in the Adelphi when ALLEN was manager. FRANK

CLYNES was the publicity man in connection with the bar, which was under the front sidewalk of the house. This bar was the social meeting place of the men stars of that day, and there the Chicago Press Club was organized. If our recollection is correct, DENIER never played any of his pantomimes on the Adelphi stage; if he did it was a short season. His private box was the property of the "newspaper gang" as DENIER called the critics, although any newspaper man was welcome there.

DENIER'S "studio" was in his home on one of the South Side avenues. There he worked out many of his pantomimes. He always invited the "gang" to be present when he had a new scheme. Many of the best special articles in the Chicago newspapers on the profession were suggested by DENIER.

He was born in Brooklyn. When a boy he ran away with a circus. He played with Fox on the Bowery. He did his pantomimes all over the country. His "Humpty Dumpty" was originally, "Tom, Tom, the Piper's Son." He made a fortune. He died a subject of charity, a beneficiary of the Actors' Fund, at the age of seventy-eight years. He married the widow of DANIEL SULLY, a one-time noted actor.

HEARD ON THE RIALTO

NOW AND—THEN*A Sing-Song to the Footlights of the Good Old Days*

Sing a song of scenery!
Fifty-seven kinds!
Now the play's no more "the thing"
To our modern minds,
Time was, when paper snow-storm scenes
Drew "bursts of wild applause."
Now, we indicate December
With—one snowflake and some gauze!

Sing a song of actresses!
New school's so repressed,
One must judge a character
From the way she's dressed.
When Mrs. Leslie Carter raged,
You'd hear her teardrops splash!
Now, we register emotion
By—the flicker of a lash!

Sing a song of dramatist!
(Advertise the lamb!)
Gingerly, he's doling out
Drama by the dram.
Time was, when plots were thick as thieves
Through five acts full of zest.
Now, the playwright gives impressions
And the audience does the rest!

CHORUS OF TRAGEDY

Ye footlights on the Scenes of Time! We sing
Lest process of elimination grow
Till we have wireless lays or—worse—a "Show"
Sans jokes, sans noise, sans girls—sans everything!

Boston Transcript.

Another illustration of the value in following a conservative policy as regards theatrical production is provided by Joe Weber, who brought Victor Herbert's Irish operetta, "Eileen" into town last Monday night. Since his retirement from his stage partnership with Lew Fields several years ago, to enter the producing field on his own account, Mr. Weber has been associated with only three or four attractions. All of these, however, have been presented with care for the smallest detail, and all have brought in substantial financial returns. Edward Locke's "The Climax" was his first venture and when this exhausted its popularity, Mr. Weber undertook the production of the Herbert-Blossom operetta, "The Only Girl," to immediate success at the Lyric Theater. For two seasons he confined his activities to the presentation of this attraction on tour, but now he re-enters the arena of new productions with "Eileen," which, following highly profitable engagements in other cities, seems destined to place Mr. Weber in a receptive mood for Palm Beach real estate agents.

Several managers seem to be torn between the desires to own property at Palm Beach and a professional baseball club. While Joseph Riter, Charles Dillingham, and Florenz Ziegfeld are said to be spending their theatrical profits upon the sites and sights of our leading Southern resort, H. H. Frazee and George M. Cohan diversify their interests with the purchase of baseball stock.

"Otempora, O more eggs" is the new watchword of the vaudeville actors who are opposed to any association with the big booking offices.

Time was when egg-throwing at actors was a popular device with dissatisfied theatergoers. Perhaps, the practice was justified since the numerous Shakespearean repertory companies, which were usually the objects of attack, gave such reputedly bad performances. But upon the disappearance of these organizations and the coming of little theaters with the air of intimacy which they established between actors and audiences, it gradually grew into disuse. Last week it was revived—by actors—at a Greeley Square playhouse as a means of expressing disapproval of certain relationships with managerial interests.

NEW ATTRACTIONS FOR NEW YORK PLAYGOERS

"THE FUGITIVE"

Play in Five Acts by John Galsworthy.
Presented at the Thirty-ninth Street
Theater by Oliver Morosco, March 19.

George Dedmond Edward Emery
Clare, his wife Emily Stevens
General Sir Charles Dedmond, K.C.B. Charles Harbury
Lady Dedmond Charlotte Grayville
Reginald Huntington Duncan MacRae
Edward Fullarton Henry Warwick
Mrs. Fullarton Alice John
Paynter Walter Howe
Burney Ethel Starnard
Twisden Thomas Mac Larnie
Haywood Milton Pope
Malise Conway Tearle
Mrs. Miller Annie Hughes
Porter Roger P. Williams
A Messenger Boy Percival Vivian
A Young Man William Boyd
Arnold Paul Doucet
Mr. Varley Gavin Young
A Landlord Lord Harry Blaising
A Gentleman J. Alfred Osborn

The Galsworthy of "Justice" and novels such as "The Patrician" and "The Dark Flower" is only occasionally evident in "The Fugitive," a five-act drama of slight significance offered at the Thirty-ninth Street Theater, with Emily Stevens in the role of an unhappy wife, who ends a miserable existence by drinking poison amid the revelry of a gilded cafe. One looks for the clearest characterization, the illuminating comment on social conditions and the consistent carrying out of a theme customarily found in the work of the English writer, and finds only flashes of inspiration. When it is all over, when the five acts have run their lugubrious course, one may well be at a loss to know just what the author intended doing beyond illustrating a well-recognized fact that women of a certain type sometimes find life with men of a contrasting type most distasteful, that attempts to earn a livelihood without either training or ability may well bring disaster, and that it is difficult to escape divorce laws and the solicitude of one's relatives.

Strange as it may seem, parts of "The Fugitive" are decidedly sophomoric, melodramatic, and not in the least realistic. This is particularly true of the last act that begins where Eugene Walter left off in "The Easiest Way." Clare has left her materialistic husband because life with him was stifling to her spirit, she has tried working in a department store and found it deadly, she has, through no fault of her own, been forced to taste the bitterness of love grown cold while she still thrills at the touch of the man of her choice, and with all hope vanished she has attired herself in gay garments and journeyed to a fashionable restaurant to sell herself to the highest bidder.

A waiter of the musical comedy type places, Clare at a table in the center of the stage. Having become acquainted with a reasonably decent sort of man who discovers that she is a "lady" in distress, there is a scene of almost maudlin sentiment played in an atmosphere intended to indicate recklessness and immorality. Then—just as tortured heroines did in motion pictures before the board of censors objected—Clare empties a vial of poison into her wine glass, drinks it and dies gracefully, all of which is surprisingly crass and unconvincing for an artist of Galsworthy's caliber.

Earlier acts have more to commend them. The impossible relationship of husband and wife and how they are unfortunately bound together by the powers of law and social convention becomes sufficiently clear. The whole trouble as Clare explains it—and it is quite enough to make any sensitive

woman desperate—is that her blood runs cold when her husband kisses her. Naturally she turns for understanding and companionship to a writer of sympathetic spiritual qualities. When she leaves home she goes to him merely for advice; but later they are virtually forced into a relationship that in ruining the man kills his love for Clare, which is the last thing she has to rely upon. One of the truest and most human passages of the play shows the parting—Clare longing to revive one spark of the passion that has held them together; the man too immersed in his own troubles to respond to the appeal of a breaking heart.

Miss Stevens's reason for wishing to play "The Fugitive" is not clear, for the character is scarcely worthy of her brilliant art. Her portrayal, however, is notable for its emotional force, variety and expressiveness. Conway Tearle, as the writer to whom Clare turns in her trouble, reveals an admirable poise and a clear conception of the requirements of the character. Another performance of marked strength is given by Edward Emery as the husband. Duncan MacRae, William Boyd, Charlotte Granville, and Charles Harbury do creditable work.

"OUR BETTERS"

Comedy in Three Acts by W. Somerset Maugham; Presented by John D. Williams at the Hudson Theater, March 12.

Elizabeth Saunders Diantha Pattison
Pole Robert Brinton
Lady Grayson Chrystal Herne
Florence Harvey Joseph McManus
Thornton Clay Fritz Williams
Duchess of Suresness Rose Coghlan
Anthony "Tony" Paxton Ronald Squire
Princess Della Cereola Leonore Harris
Lord Blean Cecil Fletcher
Arthur Fenwick John Flood
Ernest Arthur Chesney

W. Somerset Maugham's latest play is a clever, at times even brilliantly written satire on wealthy Americans living in London, and attempting to duplicate the career of the English aristocracy; but it is so distinctly disagreeable, so morally sordid, so unwholesome and offensive to good taste that it will be remembered as one of the most unfortunate productions of the year. The author of "Lady Frederick," "Mrs. Dot," "Caroline" and other light comedies, of a refined if unimportant character, sank unexpectedly into the murk of human decay when he conceived the choice assortment of degenerates ironically named "our betters."

Rumors of the daring frankness of Mr. Maugham's second act preceded the New York opening. It was an open secret that the play had been declined with thanks by several actresses, because they did not consider it fit for presentation, and those in whom a morbid curiosity had been aroused must have found the presentation at the Harris fully up to their expectations. The three decent characters in "Our Betters" are merely used as foils to emphasize the miserable natures of those around them. Degeneracy is completely in power; the only way to escape its influence appears to be by foregoing an element of English society, which, incidentally, is no more attractive on the stage than in life.

The one redeeming feature of Mr. Maugham's work—and it is not enough to justify the production—is found in the cleverly cynical dialogue. Occasionally, it suggests Oscar Wilde, although Wilde most certainly would have displayed more finesse in the development

of his plot. He would not, for example, have ended an act and a half of circling around the edges of good taste, by plunging into a scene of repellant animality. To argue that a happening of the kind is not unlikely for characters of the type of Lady Grayson and a waster such as Tony Paxton, is not to make permissible its presentation on the stage, even from the standpoint of dramatic art. A more adroit playwright would have found a means of revealing the instincts of his characters without becoming violently sensational.

Expatriates, as viewed by Mr. Maugham in "Our Betters," acquire all of the vices and none of the virtues of England's idle rich. Lacking a background of culture, and being deficient in the temperament that may make one useful though wealthy, they become shallow, selfish and sensual. Lady Grayson, the Duchess of Suresness, Thornton Clay and "Tony" Paxton are typical members of the unpleasant group of over-dressed groundlings into which two normal young Americans are introduced. By the close of the third act, the girl has been entirely disillusionized and she concludes, as does the American youth, that the only way to retain self-respect is to return to the States.

Whatever the effect of "Our Betters" on Mr. Maugham's reputation as a writer of wholesome comedies, it cannot fail to enhance Chrystal Herne's prestige as an actress. Playing the detestable Lady Grayson, she indicates the craftiness, sensuality and neurotic temperament of the woman with consummate skill. Rose Coghlan also scores as the Duchess, a part lending itself to much bitter humor. Fritz Williams as the dapper social climber, whose greatest pride is in being taken for an Englishman is capital; Ronald Squire portrays the parasitical "Tony" with a sure sense of comedy values and Leonore Harris is sincere in her presentation of a princess, who, strangely enough, has a liking for decency.

"EILEEN"

Romantic Comic Opera in Three Acts.
Book and Lyrics by Henry Blossom.
Music by Victor Herbert. Staged by Fred G. Latham. Produced by Joe Weber at the Shubert Theater, March 19.

Captain Barry O'Day Walter Scanlan
Sir "Reggie" Stribling Algernon Greig
Daisy Doyle Scott Welsh
Lant Hackett Harry Crosby
"Humpty" Grogan John B. Cooke
Shaun Dhu Greek Evans
Mickey O'Brien Joseph Dillon
Colonel Lester Edward Martindel
Biddy Flynn Josie Claffin
Rosalie Flynn Louise Allen
Lady Maude Estabrooke Olga Roller
Eileen Mulvaney Grace Breen
Marie, her maid Paullette Antoine
Myles, a footman Lewis Ayer
Peter, the Piper Francis X. Hennessey

Victor Herbert has realized his great dream—to compose some day an operetta of Ireland and the Irish. Following compositions of operas in which nearly every other country on the face of the globe served as a background, he has waited for the inspiration which he felt was necessary to set down in melody the imaginative, picturesque, spiritfult, proud folk of his native land. The world war seems to have provided that inspiration, for in "Eileen," which marks one of the most distinctive comic opera triumphs on the American stage, there is dominant the note of conflict, of Ireland awake and ever-watchful of an opportunity to achieve the destiny of nationality.

It required a composer of just such

inspiring Irish militancy as Mr. Herbert to picture Ireland musically not as a sombre, moody, misanthropic land, but as a country in which aggressiveness was commingled with gaiety, color with imagination, and revolution toward temporal power with obedience to the spiritual. He has played upon all moods and varieties of Irish temperament in its age-long, though superficially-intermittent rebellion toward England; and he has accomplished thereby a greater appreciation for the ideals of the "ould sod" than could a dozen ill-fated and ill-inspired revolutions.

When one remembers the lilting charm, the wealth of melody, the ingeniousness of orchestration in "Algeria" and "Naughty Marietta," one wonders to what extent Mr. Herbert's resourcefulness reaches. In "Eileen," he has not only surpassed his earlier scores in the above qualities, but he displays such a variety of mood, such a humorous understanding of tonal effects, such a deep sympathy for the subject of his inspiration, that he stands to-day, without exaggeration, as the leader of light opera composers in the world. There are sentimental duets a plenty, to show that love laughs even at shillalahs; there are deep choruses of such swinging, joyful refrains that would bring smiles to the lips of martyrs. Just such a chorus is "Glad, Triumphant Hour," which forms the finale to the first act. To hear it alone is worth a trip to the Shubert. Then, there are tenor, baritone, and soprano solos, such as "Ireland, Mr. Sireland," "When Love Awakes," and "Free Trade," which aim to present the national spirit of Ireland, and which succeeded in that aim, hauntingly as well as momentarily.

Mr. Blossom's book is gracefully written, and gives plenty of scope to the ambitions of the composer. The lyrics fulfill their purpose creditably, and in some cases very adroitly. The romance between Barry O'Day, an Irish revolutionist, who has returned to his native land after service in the Irish Brigade in France, for the young and ingenuous Eileen Mulvaney, a girl of high estate, forms the framework of the story. He is about to be arrested for treason by the "red-coats" under Colonel Lester, when, assuming the disguise of a menial connected with Eileen's menage, he escapes, and later, with resourceful feminine assistance, turns the tables upon the rather thick-witted Britisher. In the end he surrenders himself, and is about to be led away to the military bastille, when a pardon comes from the King for "all those engaged in the recent rebellion." Lest the atmosphere seem too surcharged with the recent Casement episode the time of the play is laid in the period of knee breeches and powdered wigs.

Mr. Weber has assembled an exceptionally brilliant cast for his latest musical production. Walter Scanlan, said to have been heretofore wholly unidentified with the concert stage, sang the role of O'Day, and displayed a voice of sweet tone and wide range. Grace Breen sang the title-role with strength as well as sympathy, and her first appearance on the stage gives great promise. Olga Roller acted Lady Maude with appropriate assurance. Algernon Greig was genuinely humorous in the part of an eighteenth century silly ass. Scott Welsh and Louise Allen were splendid as the peasant types.

WALTER PLAY OF GOOD QUALITY

"The Small Town Girl," First Presented in Baltimore, Proves to Be Interesting Drama. Well Acted

BALTIMORE, Md. (Special).—Any contribution to the stage by Eugene Walter may invariably be counted upon to be interesting. He never commits the sin of being dull. In his "Small Town Girl," given its first trial in Baltimore last week, he has again demonstrated that he is a thorough technician in the art of play construction, and knows the demands of the stage and its requirements as do few of his contemporaries.

There is nothing startling or sensational in this new piece, nor does it possess the overworked and proverbial "punch." It is an exceptionally well written, plausible, and intensely interesting drama, in which all the characters have human qualities. The plot is well defined, the action swift throughout, and Mr. Walter tells his story in a very forceful and direct manner. He makes use of no counter plots. The dialogue of this play is a brilliant example of Mr. Walter's genius. He possesses a peculiar

ability for framing crisp and trenchant speeches for characters that are not easily forgotten.

The play gains much through the splendid work of its cast. Charlotte Walker enacts the leading role with a good deal of sympathy, though strictly speaking it is not at all suited to her style, and does not add to her laurels. John Milner, Lucille Watson and George LeGuere have seldom had roles in which they appeared to greater advantage; especially is this true of Miss Watson, a real artist to the finger tips, and Mr. LeGuere. Thanks to Mr. Woods the drama is splendidly staged, the last act being the most original and artistic cottage set we have seen for many a day. Personally we think "The Small Town Girl" one of the best things Mr. Walter has given us of late. It approaches the standard of "Easiest Way."

I. B. KRUIS.

ACTORS' FUND REPORT

Expenditures for Past Month Total \$6,134.54—Thirty-four at Home

The last monthly meeting of the Board of Trustees of the Actors' Fund was attended by Daniel Frohman, president, Joseph R. Grismer, F. F. Mackay, Walter Vincent, Ralph Delmore, Bernard A. Reinold, Milton Nobles, Charles Dickson, Oscar Eagle and James J. Armstrong. The Executive Committee, of which F. F. Mackay is the chairman, reported that there are now thirty-four guests at the Actors' Fund Home on Staten Island, that relief given to the destitute throughout the United States during the month totalled \$1,592.83, and that \$1,630.70, was paid out for the care of those in hospitals and sanitariums in various parts of the country. Medicines for the month amounted to \$19.44 and the cost of the burial of deceased professionals, was \$390. Expenditures on the general care of the burial plot in Evergreen Cemetery, including the annual charge for keeping the plot in good condition reached \$150. The cost of the general maintenance of the home was \$1,505.09 and an additional sum of \$225 was paid for fire escape work on the building. In the various hospitals and sanitariums there are thirty-six patients. Sick and disabled professionals assisted averaged 152 each week, outside of those cared for at the Home.

The total expenses of the Actors' Fund for the past month for relief to the sick and destitute, and other general expenses was \$6,134.54.

"CAPTAIN KIDD" IN BRONX

That pleasing and humorous three-act farcical adventure, "Captain Kidd, Jr.," was presented at the Bronx Opera House, week of March 12, with all the members of the original cast and the splendidly arranged settings that proved so delightful during the Cohan and Harris Theater run.

Manager Rosenthal's last year's spring opera innovation was a great treat to Bronx patrons and the people here are again looking forward to the return of the popular Alora Grand Opera company which opens May 7 in "Madam Butterfly."

IDA C. MALCOLMSON.

TREE IN "THE NEWCOMES"

At the close of his tour in "Henry VIII," probably to last only two weeks more, Sir Herbert Tree will immediately begin preparations for a new production. The play is a version of the novel "The Newcomes" to be played on the stage under the title of "Colonel Newcome," and was written by Michael Morton.



Strouss Peyton, E. C. 19(C)17.
CLARA JOEL.

Miss Joel has just signed a long term contract with Chamberlain Brown as exclusive representative after closing with Al Woods "Common Clay" company.

CAST FOR "OUT THERE"

George C. Tyler has retained Frank Kemble Cooper and Lynn Fontanne, at present appearing with Laurette Taylor in "The Harp of Life," for the cast that is to present Miss Taylor's next starring vehicle, "Out There," also written by her husband, J. Harley Manners. Other members engaged for the company are Louis Edgari, Herbert Druce, J. M. Kerrigan, Colin Campbell, Douglas Ross, Leslie Ryeckoff, Eleanor Scott, L'Estelle and Lillian Brennan. The opening performance has been definitely set for Mar. 27 at the Globe Theater.

THE BROADWAY TIME TABLE

FOR WEEK ENDING MARCH 24TH

Theater	Play	Date of Production	Number of Performances
Astor	Her Soldier Boy	Dec. 6	131
Belasco	The Little Lady in Blue	Dec. 21	112
Booth	A Successful Calamity	Feb. 5	58
Bramhall	Keeping Up Appearances	Nov. 8	133
Casino	You're in Love	Feb. 6	57
Century	The Century Girl	Nov. 6	166
Cohan	Come Out of the Kitchen	Oct. 23	183
Cohan and Harris	The Willow Tree	Mar. 6	23
Comedy	Washington Square Players	Aug. 30	242
Cort	Up-Stairs and Down	Sept. 25	215
Criterion	Johnny Get Your Gun	Feb. 12	49
Eltinge	Cheating Cheaters	Aug. 8	268
Empire	A Kiss for Cinderella	Dec. 25	107
48th Street	The 13th Chair	Nov. 20	149
44th Street	Joan the Woman (film)	Dec. 25	179
Fulton	Pals First	Feb. 26	32
Gaiety	Turn to the Right	Aug. 17	259
Garrick	Magic and The Little Man	Feb. 12	49
Globe	The Harp of Life	Nov. 27	140
Harris	The Brat	Mar. 5	24
Hippodrome	The Big Show	Aug. 21	353
Hudson	Our Bette	Mar. 12	16
Knickerbocker	The Professor's Love Story (rev.)	Feb. 26	32
Liberty	The Imaginary Invalid (rev.)	Mar. 19	8
Longacre	Nothing But the Truth	Sept. 14	226
Lyceum	The Great Divide (rev.)	Feb. 7	54
Lyric	The Honor System (film)	Feb. 12	80
Manhattan	The Wanderer	Feb. 1	62
Maxine Elliott	Love o' Mike	Jan. 15	82
Morocco	Canary Cottage	Feb. 5	59
New Amsterdam	Miss Springtime	Sept. 25	211
Playhouse	The Man Who Came Back	Sept. 2	243
Princess	Oh, Boy	Feb. 19	40
Republic	Lilac Time	Feb. 6	57
Shubert	Eileen	Mar. 19	8
39th Street	The Fugitive	Mar. 19	8
Winter Garden	Show of Wonders	Oct. 26	198

FROM HERE AND THERE

Viola Knott was most successful playing Shakespearean leading roles with the Clifford Leveaux company last season. As a result Miss Knott has been re-engaged for leading business with this company and will play Beatrice in "Much Ado About Nothing" and Lady Teazle in "Twelfth Night." Miss Knott is the daughter of Roselle Knott, and in her professional work shows much of the talent and attractive personality for which her mother was famous.

Bernard Shaw's three-act play, "Arms and the Man," will be given by the American Academy of Dramatic Arts at its final matinee of the season. "A Flower of Yeddo," a Japanese comedy, in one act, by Victor Mapes, will precede the longer play. The performance will take place in the Lyceum Theater, Friday afternoon, March 3.

Theresa Martin offered at the Harlem Opera House and Grand Opera House last week, a sketch by Jimmie Barry entitled "The Proof" which seemed to please its audiences immensely and was rewarded with repeated encores. Gene Hughes is Miss Martin's representative.

If there is one man in New York who can aggravate William Hepner it is James L. Carhart. Mr. Carhart is playing an old soldier in "A Kiss for Cinderella" with Maude Adams, and his role calls for quite a hirsut display in the form of extensive side whiskers and long hair, combed toward the front. The actor has grown side-boards and has fought shy of all barber shops, thereby making it unnecessary to patronize a wig



LEWIS S. STONE AND MAUDE FULTON,
As They Appear in "The Brat," at the Harris.

Elsie Herndon Kearns and her Shakespearean company opened their season at Charlotte, N. C., last week.

MILLER GOING WEST

Season of Ten Weeks Will Be Inaugurated in San Francisco

Henry Miller is planning to take a company of players to San Francisco for a ten weeks season at the Columbia Theater, opening May 21. Four or five new plays will be produced, one of which probably will be selected as the opening attraction at the new Miller Theater, now in the course of construction in West Forty-third Street, New York. Ruth Chatterton and the "Come Out of the Kitchen" company will also go to San Francisco, when they finish the engagement at the George M. Cohan Theater.

OPERA BY COLLEGE BOYS

ANN ARBOR, MICH. (Special).—The Michigan Union of the University of Michigan gave their opening performance of their new opera, "A Fool's Paradise," Mar. 21. This is the greatest production in the dramatic line that has been given at the University of Michigan. The opera cost about \$5,000. Mr. Morgan of Philadelphia coached the boys and has been in Ann Arbor for the past three weeks. The costumes are by Van Horn of Philadelphia and the scenery by the Chicago Scenic Company.

The opera was produced at the Whitney Theater, Ann Arbor, opening Mar. 21 and running 22-23-24. During April a tour will be made of Toledo, Detroit, Chicago and a number of other cities. The opera deals with life around the University of Michigan campus. A New York producing firm now has some of the music under consideration, and had a representative in Ann Arbor for the opening production.

The money realized on the opera will go toward the new million dollar Michigan Union Building that is now being erected and will be done in two years.

DR. WITT C. MILLEN.

NAZIMOVA RETURNING

It is announced that at the end of a three weeks' tour Nazimova and "Ception Shoals" will return to Broadway for an unlimited engagement. The play had to take to the road while still drawing good audiences because the management was unable to secure a theater when forced to vacate the Princess.

SELWYNS RENEW LEASE

Selwyn and Company have renewed their lease of the Harris Theater for five years. Their present lease expires in October. It carries with it an option for an extension of five years which the Selwyns exercised. After repairs in the interior of the house have been made, the Harris will be reopened early in August with a production of a play by Owen Davis called "Her Dearest Friend."

PUPILS ARE GRADUATED

The graduation exercises of the thirty-third year of the American Academy of Dramatic Arts took place in the Lyceum Theater, Monday afternoon, March 19, at three o'clock. The guest of honor and principal speaker was E. H. Sothern.

"MAGIC" TO STAY

The withdrawal of "Stranger Than Fiction" on March 17, has made it possible for Mrs. Hagood to secure the Garrick Theater for the continuation of "Magic's" New York run. The play is one of the most talked of productions of the season, and the continued opportunity to see Chatterton's first dramatic venture and the exceptionally fine acting of O. P. Heggie is fortunate.



GRACE BREEN AND CHORUS,
Appearing in "Eileen" at the Shubert.

PROVINCETOWN PLAYERS

Interesting Playlets Are Presented at the MacDougal Street Theater

The Provincetown Players, another little group of serious uplifters of the drama, presented on March 9, 10, 11, 12, 13 and 14 in their front and back parlor theatre down on MacDougal Street, a program of one-act plays that proved highly interesting. The first was "The Prodigal Son," a clever burlesque on the Biblical parable, written by Harry Kemp. This was followed by a grim piece of realism called "Cocaine," by Pendleton King. In the two roles in the playlet Eugene Lincoln and Ida Bauh played the sordid characters so well that the real force of the thing was driven home. "Cocaine" was staged by Wyberly.

The program closed with a satire on *The Masses* magazine written by Susan Glaspell, entitled "The People." The author herself appeared in the principal role in this play and gave a good performance. However, the piece would be more interesting read than acted.

A girl was born to Mr. and Mrs. Charles Coogan on March 10. Charles Coogan is treasurer of the Hudson Theater.

NEW INCORPORATIONS ON THE INCREASE

Majority of Concerns Launched in New York Are Interested in Both the Stage and Pictures

ALBANY, N. Y. (Special).—Articles of incorporation for eighteen new amusement enterprises were filed with the Secretary of State the past week. Most all of the new concerns will engage in both the theatrical and motion picture business and have a total capitalization of \$347,000.

Jack Norworth, Edward F. Rush, and Sam Shannon, of New York city, are named as the principal stockholders of both the Norworth Holding Company and the Odds and Ends Corporation which are formed to conduct the theatrical and motion picture business.

The Myers-Theby Comedy Company, of Yonkers, having a capital of \$100,000, has been granted a charter to engage in a general motion picture business. The Douglas Fairbanks Pictures Corporation has also taken out papers to carry on theatrical and motion picture enterprises in New York State.

The list of new companies follows:
His Little Widows Company, New York city. To produce and exploit the play, "His Little Widows." Capital, \$20,000. Directors: Helen White, Meyer Klein, and Alexander Werner, 817 West End Avenue, New York city.

L. A. H. Producing Company, New York city. To produce plays, motion pictures, vaudeville acts and spectacular productions. Capital, \$6,000. Directors: Edgar Allen, Joseph Huberman, and S. J. Buzzell, 200 West Fifty-fourth Street, New York city.

Parex Film Corporation, New York city. Motion pictures. Capital, \$1,000. Directors: William L. Sherry, N. J. Sennott, and Olga Schultheis, 729 Seventh Avenue, New York city.

Forum Film, Inc., New York city. A general motion picture business. Capital, \$50,000. Directors: Kenneth Hodgkinson, Sinclair G. Weekes, and Olga Schultheis, 1450 Broadway, New York city.

Orion Producing Company, New York city. Managers and proprietors of theaters. Capital, \$3,000. Directors: Emilie B. Hagood, Robert E. Jones, and Lawrence N. Anhalt, 20 Fifth Avenue, New York city.

David H. Schryver, Inc., Brooklyn, N. Y. To conduct a theatrical booking office. Capital, \$5,000. Directors: D. H. Schryver,

A. F. Schryver, and Marguerite Roth, 78 Rodney Street, Brooklyn, N. Y.

H. F. Holding Company, Inc., New York city. Real estate and managers of theaters. Capital, \$1,000. Directors: H. R. Scoville, L. S. Wallachs, and Simon Phillips, 6 Beekman Street, New York city.

Bervitt Device and Amusement Company, New York city. To manufacture amusement devices of various kinds. Capital, \$30,000. Directors: David Kutner,

Sphinx Productions, Inc., New York city. To produce and present motion picture films of all kinds. Capital, \$20,000. Directors: H. W. Lamb, Jere F. Hanley, and William K. Bielenberg, 145 West Fifty-seventh Street, New York city.

Douglas Fairbanks Pictures Corporation, New York city. Theatrical and motion picture business in all its branches. Capital, \$50,000. Directors: Douglas Fairbanks, John Fairbanks, and Dennis F. O'Brien, Netherlands Hotel, New York city.

Vaudeville & Motion Picture Corporation, New York city. A general theatrical, vaudeville, and motion picture business. Capital, \$5,000. Directors: H. A. Bloomberg, Henry Lewis, and George Rosendale, 52 Broadway, New York city.

Authors and Photo-Players Company, New York city. General managers and promoters of authors and composers. Capital, \$10,000. Directors: May Pugh, Cora C. Wilkening, and Henry Stanton, 465 East 140th Street, New York city.

Myers-Theby Comedy Corporation, Yonkers, N. Y. Motion pictures, and publishing. Capital, \$100,000. Directors: A. M. Nascher, M. Jones, and F. Seidman, 103 West Eighty-eighth Street, New York city.

Stuart Walkers Portmanteau Theater, Inc., New York city. Theatrical and motion pictures. Capital, \$20,000. Directors: G. H. Garrett, F. A. Beck, and J. J. Colyer, 535 Fifth Avenue, New York city.

Brooklyn Triangle Theater Corporation, Brooklyn, N. Y. To manage theaters for film attractions and other amusements. Capital, \$10,000. Directors: Albert Zimmerman, D. R. Beach, and William H. Hickin, 15 Fort Washington Avenue, New York city.

GEORGE W. HERRICK.

RUTH ST. DENIS HEADS BILL AT PALACE

William Rock and Frances White Still on Program—"The Question" Is Entertaining Playlet

The vaudeville bill at the Palace Theater is headed this week by Ruth St. Denis and her dancing and matrimonial partner Ted Shawn in a dance review consisting of Greek, Egyptian and East Indian numbers. Miss St. Denis gave this same performance at the Greek Theater, Berkeley, Cal., and it met with such an enthusiastic response that she decided to take it into vaudeville. In the act she and Mr. Shawn are assisted by the pupils from Denishawn, the open air school in Los Angeles sponsored by Miss St. Denis.

William Rock and Francis White enter on their third week at the Palace and judging from the manner they are received it would not be a surprise if they became a permanent feature at this theater. Certainly the patrons would not object. "The

Question," which its author, Aaron Hoffman, calls a "philosophical farce," with Sam Mann in the leading role entertainingly fills the playlet part of the program. Monday afternoon's patrons were treated to what might be called another edition of the Four Mortons. Sam and Kitty, the father and mother of Clara and Paul, who have since separated from their parents and are appearing in acts of their own, are assisted by another son and daughter, Joseph, aged seventeen and Martha, aged fifteen.

The balance of the program includes Bennett and Richards, Alexander MacFadyen, Beeman and Anderson and the tenth episode of the "Patria" serial, featuring Mrs. Vernon Castle.

"NUMBER 355" PRODUCED

"Number 355," a new melodrama scheduled for presentation on Broadway soon, was produced last week in Atlantic City. In the cast were Helen Holmes, Joseph Hawley, Percy Helton, Kate Guyon, Robert Thorne, and Carl Gerard.

BUCK GETS COMMISSION

Gene Buck, who has been identified with numerous Ziegfeld "Follies" and also the Midnight Frolic, has been commissioned by Klaw and Erlanger to write the book and lyrics of a musical comedy to be produced in the Fall. As yet the composer of this piece has not been announced. Joseph Urban is to design the scenery.

PLAY BY MRS. LINDSEY

The first play from the pen of Mrs. Ben B. Lindsey, wife of the famous judge of the Denver Children's Court, is to be presented in Denver during the week beginning Mar. 25. It is said that the piece will come to New York sometime in the future. The plot is based on a well-known murder trial and the heroine is a counterpart of a young girl once tried before Judge Lindsey.

"ARMS AND THE GIRL"

William Harris, Jr., is presenting Grant Stewart and Robert Baker's three-act comedy, "Arms and the Girl," with Cyril Scott in the principal role, at the Standard Theater, this week. The play was well-received at the Fulton Theater early in the season. The cast includes, in addition to Mr. Scott, Marie Hassell, Ethel Intropidi, Paul Casanueva, Garla Maravajk, F. M. Dresser, Mary Holten, Carl Axzell, J. Malcolm Dunn, Earl Dietz and William David.

TO HONOR HOWELLS

At a meeting on Mar. 21 of the National Arts Club, 15 Gramercy Park, in honor of the eightieth birthday anniversary of William Dean Howells, a farce by Mr. Howells, "The Register," will be presented. In the cast are Frederica Valentine, May Arno, Eric Baron and Daniel Behrend. There will also be readings from the prose and verse of the dean of American writers.

MASON WITH FIELDS

The tour of "Common Clay," with John Mason as star, was brought to an end in Cincinnati on Mar. 10 and the company returned to New York. Mr. Mason has been engaged by Lew Fields to appear with him in "Bosom Friends" during its engagement on Broadway. Later Mr. Mason will start rehearsing in a new play.

Charles Dillingham and Florens Ziegfeld are planning to present the "Ballet Loome," the burlesque of the Russian Ballet in "The Century Girl," in Moscow.

Lester Sweyd, specialty dancer in Julia Arthur's "Seremonda" company, has been operated on for an abscess of the spine. He expects to rejoin the company in Chicago March 26.



LOUISE MAGORGA AND MARY BOOTH.
Members of "Show of Wonders" Company, Winter Garden.

Elise de Tournay, who has been ill for several weeks, is recovering and through the columns of THE MIRROR wishes to thank her many friends for their kind and helpful letters.



JACK SQUIRES.

Mr. Squire, now playing the juvenile lead in F. Ray Comstock's "Very Good Eddie," made his debut in "The Isle of Spice," after which he toured in "The Chocolate Soldier" and was juvenile lead for Mitai Hajos in "Sari," also with Charles Frohman's "The Laughing Husband." He has been touring this year in "Very Good Eddie" and is under a long term contract with Chamberlain Brown.

ACTORS' EQUITY ASS'N

Thanks to James Neill for Valuable Service—Opportunity for Actresses
Members of the A. E. A. Are Most Earnestly Urged to Send in Reliable Addresses to the Office of the Association.



At the last meeting of the Council held in the Association rooms, March 12, the following members were present: Bruce McInnes, president; Messrs. Bruning, Cope, De Angelis, Hull, Kyle, Mills, O'Neill, Sills, Stewart and Wise.

New members elected: Cecilia Clay, Isabelle Y. Le Page, John B. Littel, Houston Richards, Roy Van Fassen, Olga Westley.

The Council once more feels it a duty to express deep appreciation and thanks to member James Neill of Los Angeles for valuable service, marked with ability and much perseverance, in a matter affecting the good repute of the entire profession of acting. We seek to increase and multiply the fine spirit of fraternity shown by Mr. Neill.

We are happy to announce that the A. E. A., through the beneficent agency of Mrs. E. E. Kidder, has been able to direct more than a few deserving actress members temporarily low in funds, how to acquire necessary gowns for engagements offered them at a small cost. Any women members wishing to enjoy this advantage are cordially invited to consult Mr. Kyle through our office.

It is almost two years since we had our last conference with representative managers. The exchange of views on that occasion left impressions which have served to guide us on our way. After a careful consideration of our later progress, including the many signs of co-operation from a larger number of managers, we feel justified in an effort we are now making to come together again with representative managers looking toward the adoption of a mutually acceptable contract.

An hour from the time these observations are jotted down, and around the self-same table on which the Association's scribe is writing, there will be an arbitration case. William A. Brady will sit as an arbiter for the World Film Company (the claim originated before he himself was connected with the moving-picture industry), and Frank Case will appear in a like capacity for our member, Alice Gordon. All actors must sense what real support proceedings of this nature lend to their "own honor and dignity." Prior to the organization of the A. E. A. such things were virtually unknown.

BY ORDER OF THE COUNCIL.

TREE IN REPERTORY

English Actor to Follow "Miss Springtime" at the New Amsterdam Theater

The long and successful run of "Miss Springtime" at the New Amsterdam Theater will come to an end April 7 and the following attraction in that house will be Sir Herbert Tree in repertory. Sir Herbert was to have gone into the Liberty at the close of the three weeks' engagement of the Coburn's production of "The Imaginary Invalid," but Klaw and Erlanger were short of an attraction to fill the New Amsterdam. "Miss Springtime" will make a Spring road tour.

OVER-SEAS CLUB PARTY

The Reverend Walter E. Bentley among his many active duties, is president of the New York branch of The Over-Seas club, which has been active in this country, and particularly in New York, in British War Relief work.

In addressing the club last Friday, Reverend Mr. Bentley extended an invitation to the members to attend a theater party given last Monday night, to see Mr. Arliss in "The Professor's Love Story" at the Knickerbocker Theater. A supper followed the performance, at which Mr. Arliss spoke, as did other prominent members of the club.

GERMAN COMEDY SHOWN

"Im Clubseusel" ("In the Easy Chair"), a comedy by Carl Hoeseler and Ludwig Feller, who are best known in this country as the authors of the very successful "Five Frankforters" of four seasons ago, was presented by the German Stock company at the Irving Place Theater, March 14. The new play, like many of its predecessors, is distinguished for its well elaborated types of German characters and its nicely balanced moments of humor and sentiment. The cast was made up of the leading members of Adolf Christian's company.

CO-OPERATIVE DRAMA ASS'N

The plans of the Co-operative Association of the Spoken Drama are now well under way. The purpose of the Association is to establish a chain of theaters, engage the companies and select the various plays that are to be presented. The method of management will constitute laying out scenes, the internal workings of which will be under the supervision of an appointed member of the Association. On April 7 a prospectus will be issued that will treat on all the financial working the movement.

NEWS AND VIEWS FROM LONDON

The whirligig of time brings in its own revenges. So little was "The Private Secretary" thought of when it was first produced in London (at the Prince's, now Prince of Wales's, on March 29, 1884), that one of the most critical journals of the time dismissed it contemptuously in a few lines with the criticism: "It was not very skillfully constructed, nor was the dialogue remarkably brilliant. Mr. H. Beerboom Tree gave a really clever study of character as a mild young curate." In the original cast were Mr. W. J. Hill, Mr. R. C. Carton, Mr. H. Reeves Smith, Mr. G. W. Anson, Mrs. Stephens, Mrs. Leigh Murray and others, many of whom, alas! have joined the great majority. The old play was revived at the Apollo, the last day of 1915.

Mr. Oswald Stoll has engaged Mr. Peter Wiser to play an important part in the new version of "The Bing Boys are Here," at the London Opera House. Mr. Wiser has been appearing in the part of Rabiner, the life insurance agent, in "Potash and Perlmutter in Society," at the Queen's. He should have sailed for America this week, to play a purely personal part—that of bridegroom in a marriage with "Miss Frances Holme. Owing to these later arrangements, however, Mr. Wiser has postponed his visit to America for the time being.

Andre Charlot has a play for Mlle. Gaby Desly's first London appearance since 1913. The play is clean—musical comedy in two acts and four scenes, written by Austen Hurgon (who is also producer) and George Arliss. The music is by Max Darewski. This will be presented at a West End theater this month. The title is "Saucy Suzette." Mlle. Desly will also be assisted principally by Miss Edith Drayson (the charming Cinderella of the London Opera House pantomime), Alfred Austin, and Florence Groves, a newcomer to the West-End. "Saucy Suzette" will start its career at the Theater Royal, Manchester, for one week before coming to town. J. L. Sacks will be connected with the Gaby enterprise. Mr. Charlot also has in store, "She Quite Forgot," a four-act play by Gertrude Jennings, whose one-act "Poached Eggs and Pearls" is having a run on tour.

WELCOME TO GRADUATES

The society of the Alumni of the American Academy of Dramatic Arts will hold its annual meeting and welcome to the graduating class of 1917 on March 29th at 8 o'clock in Room 95, Carnegie Hall. All members of the society are cordially invited.

OLD FARCE REVIVED

The farce success "The Arrival of Kitty," which enjoyed prosperity for several seasons, has been entirely revised by the author, Norman Lee Swartout and will begin a Spring and Summer tour early next month under the management of The Acme Producing Company. The cast will be headed by Jean Bernard and several others of equal prominence. A complete new scenic production is to be used.

MILLER FILES PLANS

Plans have been filed by Henry Miller for the construction of a four-story fireproof theater in West Forty-third Street, to be called the Henry Miller. The new structure will have a facade of brick and limestone in the Gothic style and will have a seating capacity of over nine hundred. The architects have estimated the cost at \$120,000.

TERRITORIAL LINES DRAWN

It seems that Gus Hill, Inc., and Gazzolo, Gatts and Clifford own musical comedies so similar that the titles are about the only differentiation. Instead of going to court and causing a lot of trouble and expense, they have settled the matter by a signed agreement that designates a certain territory for each show. Hill's attraction is "Hans and Fritz," and Gazzolo, Gatts and Clifford's is known as "The Katzenjammer Kids." They are to be presented during the season of 1917-1918. Should one of the shows play in the restricted territory of the other the erring manager must pay the sum of \$2,500. The contract dates from August 1, 1917.

FRANCES STARR LEAVING

The engagement of Frances Starr in "Little Lady in Blue" at the Belasco Theater will terminate on April 7. The production will be sent on the road, probably first playing the subway circuit around New York. This play, which marks the first appearance of Miss Starr in a light comedy role during the twelve years she has been under the management of David Belasco, has been a tenant of the Belasco Theater for the past four months.

DIED

WILFRED ROGER, the well-known Manson of Henry Miller's "Servant in the House" company, who passed away suddenly in Port Henry, N. Y., March 1, was buried in Alta Mesa cemetery, near San Jose, Cal., March 8. He was the husband of Bessie Bacon, popular California actress, daughter of Frank Bacon, the actor. Wilfred Roger made his debut with the Teck Stock company in Buffalo, N. Y. He went to the Pacific Coast in 1903 as leading man of the James Neill company for the "Barbara Frietschle" engagement. He met and married Bessie Bacon in 1904 and together

they played in the Neill-Morocho Stock company in San Francisco, and for a season with Frank Bacon in "The Hills of California." Following the disaster of 1906, he was leading man of the Colonial Stock company in San Francisco. Later he returned to the East, creating one of the principal roles in Henrietta Crossman's "Pilgrim's Progress." His work attracted the attention of Henry Miller, who engaged him for the part of Manson in "The Servant in the House," which role he played for three seasons with marked success.

LOUIS TASSER, aged sixty-five years, an old-time actor, died suddenly on Mar. 13, in a room house at 54 West Twenty-sixth Street. Efforts are being made to find his relatives.

THOMAS F. O'CONNOR died March 15 of heart disease at his home, 324 North Broad Street, Philadelphia. He was seventy years old and was a blackface comedian and general performer under the stage name of Tommy Haywood. He also conducted amusement enterprises in several cities and was financially interested in travelling vaudeville and minstrel companies. In addition to these activities he had amusement concessions at various recreation parks throughout the country, the last having been Shellpot Park, at Wilmington, Del.

CHARLES "POEY" O'BRIEN, veteran circus clown, died at his home in Sunbury, Pa., on March 15 of uremic poisoning. He was sixty-nine years old. He leaves his widow.

Mrs. FANNIE ARGYLE AUSTIN, wife of Walter B. Austin, died of pneumonia March 7 at her late home, 229 West 106th Street, this city, after a short illness. Mrs. Austin, who retired from the stage some time ago, was professionally known as Fannie Argyle and was a popular leading lady in the heyday of melodrama, being the original in a number of the Lincoln J. Carter plays, as well as Charles E. Blaney's productions. She was the daughter of a Confederate officer and a native of Virginia.

CORINNE SNELL, a well-known Western stock actress, recently in vaudeville in the East, died Saturday, March 10, after a brief illness from pneumonia.

Mrs. AMELIA FERGUSON, mother of Elsie Ferguson, died suddenly of apoplexy on March 14, at Hollywood, N. J. She was stricken while walking near her home and died before the arrival of a physician.

CHARLES BOWSER, who has acted in support of nearly all of the old time stars, died of apoplexy in Floral Park, L. I., on Mar. 17. He was seventy years of age. Mr. Bowser's biggest success was in Hoyt's "Bunch of Keys." He also created the role of the Yankee clock peddler in "Around the World in Eighty Days." Recently he appeared in vaudeville and motion pictures.

John D. Williams has acquired the rights to W. Somerset Maugham's comedy, "Our Betters," for England and the English provinces. He expects to present the play in London early next season.



HAROLD DE BECKER.

Harold de Becker, who has won critical praise as Kimura in "The Willow Tree," is peculiarly qualified to play Oriental characters. It will be remembered that he created the role of Hironari in Whiteside's production of "The Typhoon." He also gave a clever characterization of Sin Tschu in "Innocence."

Mr. de Becker comes from a theatrical family. His grandfather was the late Baron Nicola de Becker, Hof-sanger to the Dowager Queen of Holland. His grand uncle, Signor Fedor, was a foremost opera singer in the sixties. He is of Celtic extraction on his mother's side. His uncle, Ernest de Becker, resides in Japan and is an authority on Japanese law, and married to a daughter of a Japanese general. In his family his mother and two sisters are frequently seen on the native stage.

Mr. de Becker's first engagement, as a child actor, was as Dormouse in "Alice in Wonderland." Since then he has appeared with Charles Hawtree in "A Message from Mars," Charles Warner in "Drink," Marion Terry in "A Happy Nook," Beerboom Tree in "Rip Van Winkle," Cecelia Loftus in "A Serio-Comic Governor," Viola Allen in "The Toast of the Town," Pauline Frederick in "The Little Grey Lady," James K. Hackett in "The House of Silence," Mary Manning in "Glorious Betsy," Fanny Ward in "The New Lady Bantock," Tyrone Power in "The Servant in the House," Louise Gunning in "The Balkan Princess," and lately in "Hobson's Choice" and "The Lodger," besides frequent picture and vaudeville engagements.

PLAYERS ENGAGED

Alice Fleming has been engaged by Frank Keenan for the principal role in "The Pawn."

Mabel Carruthers has been engaged by the Shuberts for a new production.

Eva Olivetti has been engaged by F. Ray Comstock to play Elsie Lily in "Very Good Eddie," in which Burford Hampden is playing Eddie.

Louis Ancker, a young Western actor, has replaced William Courtleigh in Richard Walton Tully's "The Flame," which is now touring the principal cities.

Marilyn Miller, who is now appearing in the "Show of Wonders" at the Winter Garden, has signed a new contract with the Messrs. Shubert covering a period of ten years. Miss Miller's present engagement will be her last at the Winter Garden. She will continue to appear in the "Show of Wonders" in New York, and will play in that extravaganza on tour.

George F. Smithfield has been engaged to appear with the Devereaux Players. Mr. Smithfield will be remembered for his performances in "Caliban" and in "Rolling Stones."

John L. Shine, whose work in "The Morris Dance" was so highly commended, has succeeded Wallace Erskine in the part of the Duke in Chesterton's "Magic," now at the Garrick Theater. Another change places Glenn Hunter, formerly of the Washington Square Players, in the role of the Dutch boy in "The Little Man."

Messrs. Urban and Ordynski have completed the cast for "Nju" which they will present at the Bandbox Theater. Beside those already mentioned it includes Frank Mills, Henry Stanford, Laura Burt, Charles Hanna, Arthur Le Vie, Thomas Mitchell, Janka Mieczowskani, Irene Bevans, Dona Benrimo, Eva Barnett, Harry Stanford, Annette Barnett and Isobel Wither.

Whitford Kane has been engaged for a leading role in "The Woman Thou Gavest Me."

Lola Meredith, Mabel Freneyar and William Bonelli have been added to the cast of the new Liebler production, "The Man Who Lost."

Law Fields has engaged John Mason and Irene Fenwick to appear with him in "Bosom Friends."

Haye Dean has become a member of the "Dance and Grow Thin" company, and will make her first appearance in Coconut Grove this week.

EDITOR'S LETTER BOX

[Correspondents asking for private addresses of players will be ignored. Their professional addresses can be found by looking up the company with which they are engaged under "Dates Ahead." Letters addressed to players whose addresses are not known to the writers, will be advertised in this Mirror's letter-list or forwarded to their private addresses if on file in this Mirror's office. When inquiries relative to the whereabouts of players are not answered it is because they are not on our records. Questions regarding private life of players will be ignored. No questions answered by mail or telephone.]

SUBSCRIBER.—Hazel Kirke is appearing with Lina Abarnell in "Flora Bella."

GERTRUDE GALE. Boston.—Sue MacManamy is with the Morosco Stock, Los Angeles.

HILDA PAT. New York.—Apply at any studio where they are casting for a picture and need extras.

BELLE COHEN. Chicago.—Charles Sumner is the author of "The Natural Law." It is possible that the play has been given in stock on the Pacific Coast, but our records do not show that the original company played there.

V. B. A. Belle Fourch, S. D.—In September, 1911, Billie Burke played in "The Runaway," in September, 1912, in "The Mind-the-Point Girl"—both in New York and on tour. Her next appearance was in April, 1913 in "The Amazons," and in December, 1913, she played in "The Land of Promise." During 1914-15 she appeared in "Jerry" in New York and on the road. We do not know in which one of these she played at Mobile, Ala.

T. A. W. New York.—Besides having appeared in numerous stage productions, Sydney Shields has been a newspaper writer and is the author of several vaudeville plays. Miss Shields began her stage career with William Hawtry's company in "Compromise." She remained with him only a few weeks, but later appeared in vaudeville in sketches, of which she is co-author—"Broadway, U. S. A. and "Maid Mary." She has been leading woman with various stock companies and has appeared in the following plays: "The Reckless Age," "Old Reliable," "What Money Can't Buy," "The Fear Market," and "If." She is now in "The Case of Lady Camber," which opens in New York on March 26.

J. J. E. Fairhaven, Mass.—In the cast of "A Fool There Was" were: Robert Hillard, Nannette Comstock, Emily Wurster, Edna Conroy, William Courtenay, S. K. Walker, George Clare, Fenimore Davis, R. J. Barker, Fred Nichols, Arthur Row, Victor Johns, R. L. Johnson, Albert Richman and Katherine Kaelred. (2) Virginia Pearson was born in Louisville, Ky., and made her stage debut with George M. Cohan in "Little Johnny Jones." She next appeared in "The Stolen Story," subsequently appearing in "Under Southern Skies," "A Gentleman from Mississippi," "Children of Destiny," "A Fool There Was," "The Divorce Question," "Nearly Married," and "A Plain Woman." She has also appeared in motion pictures for Vitagraph and Fox Company. (3) Olga Petrova was born in Warsaw, Poland. She began her stage career in London, appearing in small towns in repertoire. She came to America and played for a few years in vaudeville. She has played in "Panthea" and "The Revolt"; has been in stock and motion pictures.

STAGE BRIEFS

"The Little Misses" is the title of the musical play by A. E. Thomas, in which Christie MacDonald will return to the stage. A special company has been formed by the prima donna's husband, H. L. Gillespie, for the play's production, and the first performance will take place next month in Atlantic City.

Capt. James K. Hackett conducted the 71st Regiment Band for the grand march of the T. P. A. Benefit Ball at the Amsterdam Opera House. The fact that Capt. Hackett is lessee and manager of the Criterion makes him a regular patron of the organization, and popular with the "boys behind the scenes."

After being out of the cast of "The Wanderer" at the Manhattan Opera House for more than three weeks because of a sprained ankle, Nance O'Neill was able to resume her role last Monday night.

"Rusted Stock," a four-act play by Doris Haiman, a graduate of Radcliffe College, has been chosen as the third play to be produced by the Harvard Workshop 47, the advanced school for dramatists at Harvard and Radcliffe under the direction of Prof. George P. Baker.

NEW YORK THEATERS

EMPIRE Broadway & 45th Street. Evns. at 8.30. Mats. Wed. and Sat. 2.30.
Charles Frohman - - - - - Manager

CHARLES FROHMAN presents
MAUDE ADAMS A KISS FOR CINDERELLA
J. M. BARRIE'S GREATEST TRIUMPH

Cohan & Harris Theatre, W. 42nd St. Call Bryant 6344. Evns. 8.15. Matinees, Wednesday and Saturday at 2.15.

Cohan and Harris present
"THE WILLOW TREE"
A Fantasy of Japan
By Benrimo and Harrison Rhodes.

BELASCO Theatre, West 44th St. Evns. at 8.30. Mats. Thurs. and Sat. at 2.30.

David Belasco presents
FRANCES STARR LAST TWO WEEKS
In a refreshingly new comedy
LITTLE LADY IN BLUE
By Horace Hodges and T. Wigney Percyval. authors of "Grumpy."

GAIETY Evns. at 8.30; Matinees, Wednesday and Saturday at 2.30.
WINGHELL SMITH and JOHN L. GOLDEN present the season's success

TURN TO THE RIGHT
By Messrs. Smith and Hazard.

Republic Theatre, W. 42nd Street. Evns. at 8.30. Matinees, Wed. and Sat., 2.30. Selwyn & Co., present

JANE COWL IN LILAC TIME
A New Play by Jane Cowl and Jane Murgin.
"Delicate in treatment and tender in sentiment. 'Lilac Time' is an appealing romance overshadowed by war."—Chas. Darnett, Eve. World.

New Amsterdam Theatre, West 43d Street. Evns. at 8.15; Matinees, Wednesday and Saturday at 2.15.

Klaw & Erlanger's Unrivalled Musical Comedy Success

Miss Springtime
Music by Kalman. Book by Bolton.

HIPPODROME MANAGEMENT CHARLES DILLINGHAM. Nights at 8.15. Mat. every day at 1.15

"THE BIG SHOW" Staged by R. H. BURNSIDE
ANNETTE KELLERMANN (herself)
In a new WATER SPECTACLE

AND RETURN OF CHARLOTTE
NEW ICE | MAMMOTH | 100 NOVELTIES
BALLET | MINSTRELS | 1,000 PEOPLE

World's Biggest Show at Lowest Prices

Louis Calvert was the guest of honor and principal speaker before the play-writing class of Professor George P. Baker at Harvard University, last Friday afternoon. Mr. Calvert is now playing in Boston in "The Masquerader."

Owing to the success that has marked the Annette Kellermann spectacle, "The Queen of the Mermaids," at the Hippodrome, Charles Dillingham has extended the submersible actress's contract for an indefinite period. The original agreement was for ten weeks but now the "Diving Venus" will remain a permanent feature of "The Big Show."

Elisabeth Marbury announces that her latest musical comedy production, "Love O' Mike," will run to the end of the season

NEW YORK THEATERS

HUDSON West 44th Street. Evns. 8.15. Mats. Wednesday and Saturday.
HENRY B. HARRIS - - - - - Manager

JOHN D. WILLIAMS presents
The New Three-act Comedy.

"Our Betters"
By W. SOMERSET MAUGHAM
Author of "Mrs. Dot," "Lady Frederick," Etc

KNICKERBOCKER Theatre, B'way & 38th St. Evs. 8.20. Matinees Wed. & Sat. 2.20
Klaw & Erlanger - - - - - Managers

George Arliss
In J. M. BARRIE'S Comedy
THE PROFESSOR'S LOVE STORY

GEO. COHAN'S Theatre, B'way & 43d Street. Tel. Bryant 392.
Evgs. 8.25. Matinees, Wed. and Sat., 2.25.
Klaw & Erlanger - - - - - Managers
Henry Miller presents

Ruth Chatterton
and company incl. BRUCE McRAE in
Come Out of the Kitchen
"Fragrant, diverting, appealing."—World.

ELTINGE Theatre, West 42nd St. Evns. at 8.30. Mats. Wed. and Sat. 2.30.

A. H. Woods presents

CHEATING CHEATERS
By Max Martin.

FULTON Theatre, West 46th St. Evgs. at 8.30. Matinees, Wed. and Sat., 2.30.

J. FRED ZIMMERMAN presents

WILLIAM THOS. A. COURTENAY WISE
In a New Comedy
PALS FIRST
By LEE WILSON DODD.

CORT West 46th St. Phone Bryant 44. Evns. at 8.30; Matinees, Wednesday and Saturday at 2.30.

Season's One Substantial Success
Oliver Morosco's Great Laughing Success

Up-Stairs and Down
By Frederic and Fanny Hatton.

LONGACRE Theatre, 48th St., W. of Broadway. Evgs. 8.30; Mats. Wed. and Sat.

G. M. ANDERSON & L. LAWRENCE WEBER present

WILLIAM COLLIER
IN THE GREATEST OF ALL FARCES
NOTHING BUT THE TRUTH

at Maxine Elliott's Theater, to which it was removed Monday night in order to make room for Joseph Weber's new offering, "Eileen." Next Fall Miss Marbury and Lee Shubert will present three companies of "Love O' Mike" on tours of the principal cities of the United States.

In Memoriam
To EDWARD FOLEY
My true friend, kind adviser and dearly loved husband. Who caused me sorrow only in his death. March 21st, 1915.

MAUDE ERSKINE FOLEY.

NEW YORK THEATERS

Playhouse 48th, East of B'way. Phone 2638 Bryant. Evns. 8.30. Matinees, Wed., Thurs. and Sat., 2.30.

William A. Brady presents
THE MAN WHO CAME BACK
By Jules Eckert Goodman.
With a strong cast including
MARY NASH and others.

WILLIAM A. BRADY'S THEATRE, just East of B'way. Phone 178 Bryant. Evns. 8.30.

Matinees, Thursday and Saturday, 2.30.

THE 13th CHAIR
with MARGARET WYCHERLY
By BAYARD VEILLER

Winter Garden B'way & 50th. Phone 2330 Circle.
Evgs. 8.00. Mats., Tues., Thurs. and Sat., 2.00.

SHOW of WONDERS
With the Spectacular Sensation
SUBMARINE F-7

Shubert Theatre, 44th, West of B'way. Phone 8439 Bryant. Evgs. 8.15. Mats., Wed. and Sat., 2.15.

JOE WEBER offers
EILEEN
The New Romantic Comic Opera
Book and Lyrics by Henry Blossom.
Music by Victor Herbert.

BOOTH 45th, West of B'way. Phone 8100 Bryant. Evgs. 8.15. Mats., Wed. and Sat., 2.15.

MR. WILLIAM GILLETTE
In the new play by Claire Kummer.
"A Successful Calamity"

39th St. Theatre, Near Broadway. Phone 4113 Bryant. Evgs. 8.15. Mats., Wed. and Sat., 2.15.

OLIVER MOROSCO presents
EMILY STEVENS
In JOHN GALSWORTHY'S Play
THE FUGITIVE

Casino Broadway and 39th Street. Phone 3446 Greeley. Evgs. 8.15. Mats., Wed. and Sat., 2.15.

Arthur Hammerstein Presents
THE SEASON'S MUSICAL KNOCKOUT
YOU'RE IN LOVE

ASTOR THEA., 45th St., and Broadway. Phone 257 Bryant. Evgs. 8.30. Mats., Wed. and Sat., 2.30.

CLIFTON CRAWFORD
In New Military Operetta
HER SOLDIER BOY
ADELE ROWLAND | BETE LYDY

Maxine Elliott's 39th Street, near Broadway. Phone 1476 Bryant.
Evgs., 8.30. Mats., Wed. and Sat., 2.30.

The Prettiest Musical Play at the Prettiest theatre, with the Prettiest girls.
Love O' Mike

MOROSCO Theatre, West 43th St. Evgs. at 8.15. Matinees, Wed. and Sat., 2.15.

OLIVER MOROSCO'S GREAT MUSICAL FARCE WITH GIRLS

Canary Cottage
With TRIXIE FRIGANZA
CHARLES RUGGLES & HERBERT CORTHELL

MANHATTAN OPERA HOUSE
34th St., West of Broadway. Evgs. at 8.15. Matinees, Wednesday & Saturday 2.15

A Gorgeous, Colorful Production with Company of 250 People

THE WANDERER
Greatest cast ever assembled in the history of the American Stage. Evns. and Saturday Matinees, 2.00, 5.00, 7.50, 8.10. Popular Matinee Wednesday, 2.00 to 5.1.

NEWS OF STOCK PLAYS AND PLAYERS

QUIT K. C. FOR ST. JOE

Dubinsky's Headquarters Now at Tootle's, with Plans for First Night

ST. JOSEPH, Mo. (Special).—The Dubinsky Brothers Stock Company, Mar. 4-10 gave a very pleasing and satisfactory presentation of "He Comes Up Smiling." The male parts stood out most prominently and Ed Dubinsky, Aldrid Pierce, William N. Smith, Frank C. Meyers, and Wallace Griggs divided the honors of the piece. "The Littlest Rebel" was their bill, Mar. 11-17, and scored the greatest success of their season. Eva Craig was ideal in the name part and made it wonderfully sweet and realistic. Frances Valley as Mrs. Cary added another successful role to her long list. Ed Dubinsky as Captain Herbert Cary was every inch the man and soldier while Barney Dubinsky as Lieutenant-Colonel Morrison made the great hit of the season in the best character work he has done. Dry eyes were the exception during the heart-touching scenes by these three. Frank C. Meyers had a splendid make-up as General Grant and did effective work in his short part. Aldrid Pierce as Lieutenant Harris deserves special mention. The stage settings were perfect. "The Traveling Salesman," the current week.

The Dubinskys have moved their main office to St. Joseph bringing over 100 people with them. They will send four stock companies out of this city to play every city in the West, and the plays will be rehearsed at the Tootle Theater. The stage hands, musicians, and other employees of the road shows will make their homes here when not on the road. With the removal of this concern from Kansas City, Mo., comes the Opera House Managers' Association controlled by the Dubinskys. Many new improvements will be made in the Tootle Theater and it will be the scene for many "first night" affairs. Colonel Jack Ritchie a widely known veteran of the theatrical world, has joined the company here.

JOHN A. DUNCAN, JR.

ST. CLAIRE FOR TRENTON, N. J.

On Easter Monday, April 9, Winifred St. Claire will be featured at the head of her own company at the Trent Theater, Trenton, N. J., closing a successful seven months' engagement at the St. Claire Playhouse (formerly the Empire) in Paterson, N. J. The present company playing in Paterson will remain intact, and will continue as heretofore. Miss St. Claire is going to Trenton for her annual Spring and Summer engagement, producing the latest Broadway releases. During her engagement in that city last season, she broke all records. Earl D. Sipe, manager for Miss St. Claire, will accompany her to Trenton. A Broadway favorite has been selected for Miss St. Claire's leading man. The opening bill will be, "Nearly Married." The personnel of the Trenton company comprises, Clifford Mack, William Peters, William Blake, Walter Jones, Charles Kinmore, Elizabeth Hunt, Frances Woodbury, Thomas Coffin Cooke will be the director. Miss St. Claire's Paterson company, which will play right through the Summer season, includes Robert Gleckler, Tedd Brackett, Morris Burr, Kilburn Bennett, Frank Harvey, Frederic Ellsworth, Bertha Allen, Mary Fox, Nola Mercer, Edyth Ketchum. Dixon Van Valkenberg will conduct the publicity for both houses.

"DIVORCONS" AT SALEM

SALEM, MASS. (Special).—The Empire Players presented week of March 12 "Divorcons," to well filled houses. It proved to be one of the biggest hits Manager Katzes has offered. Julian Noss as Henri des Prunelles, was most excellent, giving his lines their full comedy value. As Cyprienne, Jane Salisbury captured her audience. John B. Mack as Adhemar de Gratian, had a part radically different from anything he has before attempted here and he was indeed splendid. Florence Hill and Elmer Thompson as Joseph and Bastion were very good, and David Baker as M. Clavignac was most acceptable. "The Last Trail," March 19.

Misses Salisbury, Hill, Knowles and King of the Empire Players, are to be the judges of the beauty contest being conducted by the Beverly Oddfellows in connection with a carnival to be held the latter part of this month.

DOROTHY BENNETT.

"JUSTICE" IN STOCK

SPokane, WASH. (Special).—John Galsworthy's "Justice" was given its premier in stock by the American Players, week Mar. 4. Certainly no Spokane stock company has ever essayed a more difficult thing. Ralph Cloninger has never done anything better than in the role of Faldier, and it was an individual triumph. Miss Jessie Arnold was the lone woman of the production, as Ruth Honeywell. Other roles were adequately filled. "Little Peggy O'Moore" is underlined.

ROBERT S. PHILLIPS.

NEW PLAYS RELEASED FOR STOCK

"House of Glass," "Nobody Home," "Hit-the-Trail Halliday," and "Somebody's Luggage"

Included in the most recent crop of plays that have become available for stock company purposes are four that are, in a manner of speaking, fresh from Broadway, and all except one have enjoyed moderate runs in New York followed by successful road tours. They are one drama, "The House of Glass," by Max Marcin; one musical comedy, "Nobody Home," composed by Jerome Kern with interpolations, and two farces, "Hit-the-Trail Halliday," by George M. Cohan, and "Somebody's Luggage," by Mark Swan.

"House of Glass": Drama, 4 acts, using 3 sets, boarding house room, parlor, library. Fifteen characters, 11 men, 4 women, big emotional role for leading woman. Other parts well adapted to stock organization.

"Nobody Home": Musical comedy, 2 acts. Seventeen principals, 10 men, 7 women, small chorus.

"Hit-the-Trail Halliday": Farce, 4 acts, using 3 sets, barber shop, room in minister's home, private office. Sixteen characters, 13 men, 3 women. Very large comedy part for leading man.

"Somebody's Luggage": Farce, 3 acts, using 2 sets, ship's deck, large living hall. Fourteen characters, 11 men, 3 women. Leading character, very large low comedy part.

WOOD'S SYRACUSE LEADS

As announced in last week's MIRROR, Lew Wood has established a stock company at the Welting Opera House, Syracuse, N. Y., opening Mar. 6 in "Along Came Ruth." The cuts herewith are of Guy Harrington, leading man, and Rita Knight, leading woman. They gained instant popularity and Manager Wood made no mistake when he lined them up. Miss Knight is an experienced actress. Mr. Harrington has played successfully in many stock companies. Maurice Jenkins is one of the members of the company whose work stands out. Walter Von Bockman has a voice expressive of German frightfulness, but aside from this he is an easy actor who should make good in heavy parts. The other members are, with one exception, well fitted for their work.

FREDERICK E. NORTON.



GUY HARRINGTON,
Leading Man of Lew Wood's Syracuse Stock



RITA KNIGHT,
Leading Woman of Same Co.

BROOKLYN'S STOCKS

"Sinners," "Angelus," "Song of Songs"

The Keith Stock company opened at the Gotham with the "Sinners," giving a very creditable production. Alma Tell, leading woman, not yet twenty years old, and Arline Arcine assumed the leading roles and made the most of them. Elaborate repertoire of productions are in store, some of which are "Common Clay," "Potash and Perimutter," "The Silent Witness" and "It Pays to Advertise." Manager Newman is making this house a success.

The Fifth Avenue Theater Stock company gave a splendid production week March 12 of the "Angelus." Helen Spring and Stewart Wilson captivated the audience by their excellent work. Miss Summerly, Mr. McWaters and Edmund Abbey were also cast to advantage. Current week, elaborate production of "East Lynne."

Brooklyn's new stock company at the Grand Opera House added another success with "The Song of Songs." May Desmond was an admirable Lucy. Others who contributed toward the success were Richard Hubler, Hayden Stevenson, Lusia Puhlen, Charles Emery, John Lorraine, John Elliott, Lillian Murdock, A. S. Byron and Geraldine Sloane. "Uncle Tom's Cabin" current week.

R. J. MERKLINGER.

SIoux CITY, IA.

SIoux CITY, IA. (Special).—Princess, Grand Players, week Mar. 11 presented "Quincy Adams Sawyer" to large business. Robert Brister, of course, played Quincy very capably. Ines Hagan as Alice Pettin-gill, Holo Lloyd as Abner Stiles, William Lyons as Obadiah Strout, Nan Bernard as Lady Putnam, Minnie Williams as Samantha Green, Frank Shannon as Arthur Hastings, Eugene Shakespeare as Zekiel Pettin-gill, Irving Lancaster as Hiram Maxwell, Burke Clarke as Deacon Mason, Gertrude Kleth as Huld Mason, Miss Plummer as Mrs. Crowley, Charlotte Adams as Mrs. Hepsibah Putnam, Theo. Anderson as Bob Wood, Eddie McHugh as Sam Hill, and Leo Belager as Benoni Hill completed the cast. "What Happened to Mary" next week.

Herman Galinsky, owner of the Grand Stock left for New York city, 12, and expects to be there for a three weeks' trip on business. He should be able to contract for road attractions to play in a theater here for the coming season and if he does so he will have the good wishes of the local theatergoers for life.

MURPH.

PHILADELPHIA STOCK FADES

The Knickerbocker Theater as a stock house in Philadelphia went out of business this week, and will reopen next week in a series of operettas and musical comedies, Herbert's "Princess Pat" leading off. The Knickerbocker was built a few years ago by Marcus Loew and presented his vaudeville for a while. Then it went into pictures, which were followed by the first stock company. At the beginning of the present season the plays of the International Circuit, which furnishes the Walnut and the Orpheum with their offerings, were to be seen here, but after a few months this arrangement was discarded and the stock organization reinstalled. In a short time the place has indeed had a varied career.

FLASHES FROM STOCK STAGES

In the production of "The Blue Envelope" at the Baker, Portland, Ore., week of March 4, the Alcasar Players proved themselves excellent comedians, says Correspondent Logan. Ruth Gates played the part of the adventuress with gay abandon, while the rapid-fire emotional shifts of Albert McGovern, the married man, created great hilarity in the audience. Charles Compton, in the role of the deluded one, added to the complexity and the hilarity. Business was very good.

Miss Ruth Robinson, after a fifteen weeks' special engagement at the Morosco Theater, Los Angeles, where as leading woman, she was a prime favorite with the press and public, has returned to New York City. Miss Robinson has not definitely settled any plans for next season as yet.

The Kelly Brothers Stock company closed a 25 weeks' season at Lansing, Mich., March 14, presenting "The Hand of Fate." The season paid.

Otis Oliver and his players opened the Spring and Summer stock engagement at the Family Theater, La Fayette, Ind., March 26, in "Rolling Stones." This is Oliver's sixth year in Summer stock in La Fayette.

Ray Van Sickle, juvenile lead of last season's stock company spent a few days

at his home in Frankfort, Ind., prior to leaving for the coast. He will have the part in "The Happy Stranger," formerly called Mr. Lazarus, which was played with great success by Tom Powers, and in which Henry Dixey starred early this season in New York. William H. Crane will have the star part. The engagement opens in San Francisco next week at the Columbia Theater. Mr. Van Sickle is considering returning to Cleveland early in June to join the stock company.

Vaughan Glaser's Stock company appeared in "Tess of the Storm Country" at the New Lyceum, Cleveland, O., last week. This week, "Song of Songs."

Earl Sipe will install a stock in Trenton, N. J., Easter week. Sipe has the Winifred St. Claire company in Paterson.

Jessie Bonstelle will shortly start work organizing her Summer stock, to play Buffalo, Rochester and Cleveland.

A stock company will be installed in Poll's, Springfield, Mass., early in March.

The Broadway Players, stock, to play its annual Spring season at the Lyceum, Rochester, N. Y., will get under way early in April.

The Van Curier's annual season of

Spring and Summer stock will be inaugurated Easter Monday, in Schenectady, N. Y., April 9. Manager MacDonald has secured the Mae Desmond company of players which will come intact from the Grand Opera House, Brooklyn. The opening attraction will be "Common Clay."

Geraldine Sloane, who last year made her professional debut as a member of the B. F. Keith Bronx Theater Stock company and has this season appeared with the Lyric Theater Stock at Bridgeport, Conn., appeared as Louise in "The Song of Songs" with the Grand Opera House Stock, Brooklyn, N. Y., week Mar. 12.

"Sappho" with Eugene Blair in the leading role, was the closing play of the Knickerbocker Stock Players in Philadelphia last week. Miss Blair was supported by John Lorenz as leading man, Peggy Conway, Frances Woodbury, Mabel Reed, Earle T. Western, Carson Davenport and Eugene Frazier.

Mrs. Louis Pinski has joined her husband at Fargo, N. D., where he is in stock.

Miss Ann Hamilton has been engaged for Summer stock at the Albee Theater, Providence, R. I. Helen Renner has also been engaged for the same company.

Aline McDermott will be the new leading woman of the Baker Stock company, Portland, Ore., opening March 25 in "The Great Pursuit."



JACKSON AND BONSTELLE.

Selmer Jackson, leading man, and Jeannie Bonstelle, director of the famous Northampton, Mass., Municipal Theater's Stock Players. They are conferring at the entrance of the Municipal Theater building. The snapshot was taken by Mary K. Brewster, Mirror correspondent at Northampton. The photographed are creditable in the profession, and personally popular in Northampton.

"HEART OF A WOMAN"

For the First Time by Keith's Union Hill, N. J., Company

"The Heart of a Woman," a new play by Dottie E. Sullivan, is being presented for the first time on any stage at the Hudson Theater, Union Hill, N. J., the current week by the Keith Players. The production is staged under the direction of W. C. Masson, general director of the B. F. Keith New York Theaters Company. Evelyn Varden, the talented leading lady of this organization originates the role of Valda. Charles W. Dingle plays Frank Hudson, opposite Miss Varden. E. A. Gaze, Jr.

NEW BEDFORD'S ALL STARS

NEW BEDFORD, MASS. (Special).—The All Star Players added further proof of their ability as entertainers and took a firmer grip on the affections of their patrons week of March 12-17, in "Believe Me Xanthippe," which proved a magnet of sufficient potency to attract packed houses, the Lenten season and the inclement weather which prevailed having no appreciable effect on the business. Edna May Jackson's technique was equal to all the requirements of the role of Dolly Kamman. Alfred Swenson, a prime favorite, as George McFarland, gave many embellishing touches to the part and kept the audiences in a jolly mood. Arthur Lakus's study of the role of Thornton Brown was comprehensive. Suave, insinuating, courteous Tom Whyte played Alfred Bole admirable and with abundant evidences of popularity. W. J. Townsend deserves special commendation because of his flawless presentation of Simp Calloway. M. A. Kelly's Wrenn Wrigley was humorous and well conceived. Carrie Lowe as Martha found exceptional favor. Elsie Southern, the new ingenue, as Violet, gave ample justification for the managerial promise that her work would be excellent in all respects. She aroused and maintained a sympathetic interest that materially assisted in securing a favorable verdict from representative audiences. Buck Kamman was assumed by Malcolm Clifford with satisfactory results. The settings, prepared by Clarence Hanson under the direction of Arthur Ritchie, were accurate in detail, exceedingly picturesque and in excellent taste. "The Road to Happiness," March 19-24. WALTER S. MACPHEAL.

LEAH WINSLOW STAYS PUT

DENVER, COLO. (Special).—The Denham management has persuaded Leah Winslow to remain indefinitely as its leading woman, but the retirement of Carl Anthony occurred last week. Miss Winslow received repeated offers to return to Brooklyn, N. Y., where she long has been popular, but a conference resulted in her decision to remain in Denver. Mr. Anthony will be missed from the stock company, as he has made a host of friends during his long stay in the city. Mr. Anthony came to the city with the establishment of the Denham company and has been here more than two and a half years, in which time he has played 120 or 130 roles, ranging from lightest farce to tragedy. Manager Woodward is scouring the country to obtain a suitable successor to Mr. Anthony. ANDERSON.

BRIDGEPORT'S LYRIC

New and Old Faces in Pretentious Play Make Big Business

BRIDGEPORT, CONN. (Special).—Big business attended all performances of "The Shepherd of the Hills," by the Lyric Stock folk, week March 12. This vehicle, differing from anything heretofore attempted by this company offered Leo Kennedy and H. D. Hayes, two new members of the organization, rare opportunity of displaying hidden histrionic talent. Kennedy scored a big triumph as Grant Matthews, Sr. Of fine physique, splendid voice and action, as the Mountain Daddy, his vivid interpretation will long be remembered by those fortunate enough to witness his work. Frances McGrath as Miss Sammy Lane in the female lead, gave her usual efficient and creditable work, although her part called for little display. Also that of Alfred Cross, the new leading man, who as Grant Matthews, Jr., lived up to the proverbial good father's son and did justice to a rather minor part. The character work requiring keen study and interpretation rested on the shoulders of Miss Ethel Daggett, who as Pete, the boy, endowed with sort of a sixth sense, lent a mysterious aspect to the play which differentiated it completely from all others. Miss Daggett's work was beyond criticism. Roland Edwards, director, must have realized her capabilities when casting this production. Albert Gebhardt as Ollie Stewart, William Everts as Preaching Bill, Walter Marshall as Wash Gibbs, Harold Belclair as Lem, Luella Morey as Mrs. Grant Matthews, Sr., Frank Peck as Hank, and Albert Gibbs as Howard, all lent capable support rounding out a big A-1 performance. But it was truly a play of the vicissitudes of declining years; and the work of the two aged fathers, assumed by Leo Kennedy and H. D. Hayes, made Bridgeporters sit up and take notice to something extraordinary produced in stock.

MARY SAYLES HANCOCK.

"ROMANCE" IN NEW HAVEN

NEW HAVEN, CONN. (Special).—"Romance" was the attraction at the Hyperion week of March 13. Jane Morgan gave a thoroughly charming portrayal; incidentally her Italian accent and dialect was excellent. Miss Morgan has seldom appeared to better advantage. Charles Carver was hardly up to the usual standard. Carl Jackson gave an entirely artistic performance. Mr. Dilson, Miss Cairns, Mr. Thomas, Mr. De Wolfe and Miss La Telle had parts which gave but small opportunity. The audience did not take the play very seriously in places. Rita Davis has just joined the company and she should prove very popular. She is an attractive young actress of blonde type and a competent player. Miss Morgan was ill during one performance last week and Miss Davis substituted quite acceptably. Miss Barney closed her engagement last Saturday. "Just a Woman" this week. It was presented previously by Hyperion Players, but the run was interrupted by a serious fire, hence the return engagement. The Hyperion company is an unusually competent one and attendances are excellent. Incidentally William Lyons Phelps of Yale University, during an address referred to the play "Romance," which is the current attraction, in a very complimentary manner. New Haven vaudeville houses draw large houses. Also moving picture houses. SEYMOUR WENTZ SMITH.

POLI'S SCRANTON PLAYERS

SCRANTON, PA. (Special).—Academy: "Mile-a-Minute" Kendall, week of March 5, to excellent business. Frank Charlton as Judge Weeks, Rexford Burnett as Jack Kendall, Arthur Buchanan as Jim Evans, Lawrence Brook as Phillip Lund, Gertrude Fowler as Joan Evans, Mabel Griffith as Rose Howard, Minnie Milne as Amelia and Marguerite Johnson as Beth Willis scored individual hits. "Lover's Lane," week of March 12, to very good houses. Frank Charlton made a remarkably strong Thomas Singleton. Gertrude Fowler as Mary Larkin, filled the part. Arthur Buchanan as Uncle Billy and Helen Gillingwater as Aunt Melissa gave two very beautiful character studies. Minnie Milne as Molly Mealy was seen to advantage, and Mabel Griffith gave a fine impersonation of Mrs. Woodbridge. Marguerite Johnson as Simplicity, invested the part with a simplicity that was charming. "The Silent Witness," March 19-24. Minnie Milne, who has been doing some excellent character work with the company, returned to New York March 19. C. B. DERMAN.

KANE-DECKER BABY ARRIVES

Joe Kane, husband of Grace Decker, informs the MIRROR that he is a father. That—but let Kane tell it. "On March 2, 1917, Mrs. Kane (Grace Decker) gave birth to a son, Clifford Walter Kane, weight, 10 pounds, 2 ounces. Both are in the very best condition possible, and the baby is perfect. Mrs. Kane is now up and around, and feeling absolutely fine. We are at present at Fifteen Plum Street, Detroit, Mich., where we have made our home while awaiting the joyous event, since returning from the Pacific Coast, our plays are indefinite as to the future and we may possibly return to the stage later."

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CHARACTERS

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W. O. MCWATTERS

LEADING MAN

Fifth Ave. Theatre, Brooklyn

In "The Angelus"

ELMER O. PETERSON

In "LUCRETIA BORGIA" Personal direction Herbert Brenon. Chas. L. Gill, Bus. Mgr.

HAYDEN STEVENSON

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Address Green Room Club, New York.

"FAIR AND WARMER" IN OMAHA

OMAHA, NEB. (Special).—Stock lovers here were delighted at the appearance of Lotus Robb, with "Fair and Warmer," at the Brandels, Mar. 15. Miss Robb was for a season a very popular member of the Eva Lang Stock company here. At the Brandels, Mar. 11-14, "The Liliac Domino," Tuesday afternoon, Mar. 13, Count Ilya Tolstoy, son of Leo Tolstoy spoke on "The Life and Ideals of My Father." For three nights beginning Mar. 18, "Sybil," with Donald Brian, Joseph Cawthorn and Wilma Bennett. At the Boyd, entire week Mar. 11, "Peg o' My Heart," George Sidney in "Busy Izzie," current week. Vaudeville at the Orpheum and Empress, and "The Bowery Burlesquers" at the Gayety. The Kathryn Dale Stock company at the Krug presented "The Girl on the Border," Mar. 4-10. "The Lost Paradise" was given week Mar. 11. At the Auditorium, Mar. 14, Lina Cavallieri and Lucien Muratore in a joint recital. "FRAN."

BYBEE'S REPERTORY

HUTCHINSON, KAN. (Special).—Home (W. A. Lee, mgr.): M. E. Bybee Stock company in "The Shepherd of the Hills" and "The Little Lost Sister" week Mar. 10. U. S. Allen as the Shepherd and Louise Gordon as Pete, also Jack Haggerty as Old Matt were especially good in the "Shepherd of the Hills." The same company in "The Time, The Place, and The Girl" and "Dr. Jekyll and Mr. Hyde" week Mar. 17. C. W. OSWALD.

GEORGE HENRY TRADER

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With MADAME NAZIMOVA

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WHERE STOCK FAILS

HOUSTON, TEX. (Special).—The Gagnon-Pollock Players have closed their engagement at the Cozy-Gulf Theater on account of lack of attendance. It seems that stock does not appeal to the thentergoing people and this is the second time these people have had to cancel their showings. GORDON.

STEIN'S
WAKE-UP
NEW YORK

REPORTS FROM MIRROR CORRESPONDENTS

WHY WALTERS' "KNIFE" SHUT

Chicago Audiences Are Blamed—Tyler Said to Be Holding "The Lioness" from New York

CHICAGO, March 22.—(Special).—Eugene Walters' "The Knife" here, and not the play, several New York managers witnessed the failure of this city and profess to be of the same opinion. For that reason the engagement here was terminated on short notice and the company rushed on to New York. George C. Tyler has the same confidence in "The Lioness," but will not leave Broadway immediately as is the case with "The Knife," though he expects to give the play a New York showing early next Fall. Chicago critics disagreed as to the merits of these two plays. The majority of the reviewers condemn both and, more important, the public did not crowd the theaters.

The bills of the week are:

Blackstone: Mrs. Fluke in "Erastus Susan" opened last week and the admirers of this great actress are manifesting much interest in the engagement.

Illinois: Montgomery and Stone are making their farewell appearance in "Chin-Chin" and have one week after this, the engagement being limited to three weeks.

Garrick: "The Passing Show of 1916" is doing a big business at the Garrick and the production is being offered practically the same as in New York in spite of the limited stage room. Some of the big scenes, which were designed by Lincoln J. Carter (a Chicagoan), was eliminated the first two nights of the engagement, but the stage crew found a way to get it all on after that.

Cohan's Grand: "Turn to the Right" continues to do a remarkably big business.

Cort: "Good Gracious Annabelle" starts off like that house was in for another successful run. Chicago: "Very Good Eddie" opened this week after a week of darkness as the engagement of "The Knife" was terminated rather suddenly and the company jumped Eastward for a New York opening.

Princess: "The Cinderella Man" opened last week.

Peppers: "The Boomerang" continues to big business.

Olympic: "Potash and Perlmutter in Society" is still popular.

La Salle: Nora Bayes is doing a splendid business with her original entertainment.

Auditorium: Sarah Bernhardt opens a week's engagement March 23.

The Strollers' Club is now located at its new quarters in the building next door to the Cohan Grand Opera House, having two floors of the building. The club is frequently seen at the location within a block of eight theaters. James A. Hutton had charge of the decoration of the new club rooms and has arranged the valuable collection of pictures in splendid style.

Lowell Sherman, leading man of "The Knife," was married Sunday to Evelyn Boole of New Orleans. They are spending their honeymoon at French Lick, Ind.

Dan Matthey is manager back with Nora Bayes, who is at the La Salle. Dan Curry is manager of "The Passing Show of 1916" at the Garrick. C. Langley and Frank Dodge manager.

"The Leader," at the Playhouse. Randolph Hartley is manager back with Mrs. Fluke, who is at the Blackstone. Wilbur Selbert is manager of "A Cinderella Man," now at the Princess.

Al Morgan has succeeded Sanders as manager of "Intolerance," which is finishing its run at the Colonial. Arthur Houghton is company manager with "Chin-Chin."

Julia Arthur and her company are laying off in Chicago and Alphonse Kethel, who is well known in this city, is frequently seen at the Press Club, where he has visiting card signed by A. Milo Bennett, the agent. H. C. Mortimer, who is with Mrs. Fluke in "Erastus Susan," at the Blackstone, is also a frequent visitor at the Press Club, having a first-class card endorsed by the same agent. Mortimer was formerly of the Chicago theatrical company.

"The Square," by Arthur J. Lamb, opened Sunday at Cary, Ind., and is in Indianapolis, Ind., this week, with Louisville, Toledo and Buffalo to follow. The show will play the first-class houses. The actors spoke well of the show from rehearsal saying it is a novelty. If it is the success expected a second company will be organized for Chicago.

William Anthony Magnin is writing a play, "Fools," which Al. J. Woods is producing. He is also engaged in writing eight vaudeville acts which he will send out one after the other.

Jord Truesdell closed his repertoire company March 24 and opened a one-night stand show March 25 with the title, "One Girl's Mistake."

Robert Sherman's "The Girl Without a Chance," closed at the National last week. Mr. and Mrs. Frank Dare were placed with the Chase and Lister company by A. Milo Bennett, the Chicago agent.

"The Four Husbands," a tabloid operated by W. B. Friedlander, husband of Nan Halperin, was at Newcastle, Ind., when the cyclone struck the town last Sunday a week. The show had been laying off there and was to have opened an engagement Monday. The people were in rehearsal at the theater when the storm broke in its fury. The show played some benefits there last week with the assistance of the city authorities and the mayor.

Julius Belle later have been engaged for the United Producing company "Freaks," which opens April 2. Darrell H. Lynn has been engaged to direct and manage the show.

One of the most stirring features of the recent Actors' Fund benefit was a number in which the chorus girls of the four burlesque theaters appeared, led by Etta Plard, a star at the Columbia. There were 75 girls in all and an orchestra of 100 men.

The International Circuit may be credited with "progress" the first season of its existence. While the shows on that time had a remarkable season nor have the theaters enjoyed wonderful prosperity. It has proven to the purveyors of popular-priced amusement of that sort that the pictures have not driven melodrama clear out of the running. There have been a few mistakes made this season in the conduct of the circuit which should be remedied and the introduction of musical shows on that circuit, outside of cartoon comedies, promises to increase the popularity of those houses with theaters.

It is generally agreed that the craze for pictures

has done much to popularize musical comedy, not only among patrons of international houses, but throughout the entire country. One of the mistakes made in the operation of the circuit has been to switch the time of attractions, not permitting every show to follow a regular route. It is difficult to make changes of route without it appearing that the circuit is favoring some managers, no matter how honest the intent of those in charge may be.

The "Birth of a Nation" will play the National and Imperial theaters, which are on the international circuit, this spring, opening at the National, April 8, for two weeks and at the Imperial, April 22, for a fortnight. The prices will be one dollar top during these Chicago engagements. William Roddy is now ahead of the picture in Illinois towns.

Karl MacVitty, who is making a trip through South America, was at Georgetown, British Guiana, when William Gaskell, his partner last heard from him. MacVitty is expected to return to Chicago within ten days.

"Dress Girl of Mine" closed Sunday night March 11, at Janesville, Wis., and various people of the company visited Chicago agencies early the next week seeking work. Tom Dixons was in advance of the show.

There is a nice theater at Thirty-third and State called the Grand which caters to colored people and plays vaudeville with as many colored acts as can be obtained. Every once in a while it plays a colored show, having two performances a night like vaudeville. "The Smart Set" recently appeared there for two weeks and did \$7,000 on the engagement, playing to advanced prices.

E. P. Churchill's "Fraternity Boys and Girls" is now on the international circuit and this week changed its name to "Girl of Mine," at the Walnut, in Philadelphia. Sylvia De Frankle is featured in the show, which is made over from a tabloid which was very successful on W. V. M. A. time.

Allene Grater rejoined "Chin-Chin" for its Chicago engagement.

Sarah Bernhardt manager announces that Sarah Bernhardt will be able to fill her engagement at the Auditorium starting March 25.

Josephine Huddleston, an artist's model in Chicago until last Christmas, joined Potash and Perlmutter in Society," at the Olympic, Sunday night.

Willis Hall and company, which includes Josephine Fairchild and Henrietta Tedrow, were seen at the Rialto last week in a new playlet, "Rich Girl—Poor Girl." The act is dividing this week between the Empress and the Grand.

Lillian Watson returned to Chicago this week and is appearing at the Rialto Theater having been switched back here owing to her recent success at McVicker's.

Harvey D. Orr will have a new show next season which will be called "The Shag Goes." It will carry a "Jazz" band to the one-night stands for the first time, just as "A Million Dollar Doll" was first in the smaller places with a runway.

E. E. MENDITH.

CLEVELAND

CLEVELAND, O. (Special).—Opera House: "Ben Hur," played to fine audiences, week March 12. A. H. Van Buren played the principal role in a fine way. Current week, Leo Dietrichstein in "The Great Lover," Daily Sisters in "His Bridal Night," week March 20.

Colonial: Return engagement of "Very Good Eddie" enjoying the same success as marked its first visit. The cast remains the same except the dancers. Elliott Taylor left the company in Indianapolis to go to Chicago to enter the company opening there for a run. Current week, "The Flame."

Hippodrome: One of the poorest bills of the season. James Evans and Sisters, Goetz, Harris and Morey, Dunbars Oldtime Dances, Bert Medrose, The Sharricks, Will Ward and Symphony Girls score big. Skating at St. Moritz, the ice skating scene held over this week from the New York Hippodrome "Hip, Hip, Hooray," really was the headline act; it is one of the finest acts this season.

Prospect: "Mutt and Jeff's Wedding." Current week, Rose Melville in "Six Hopkins." People's Concert March 18, Christine Miller and Boris.

GEORGE R. MCKITTERICK.

NEW ORLEANS

NEW ORLEANS (Special).—A competent company presenting "Potash and Perlmutter" was the attraction at the Tulane, March 11-17. John Drew in "Major Pendennis," March 18-24.

The Bracchi Opera Company, in "La Tosca," at the French Opera House, March 20. Lazaro, Stracchi and Ana Fittu as features. Michala Kuman gave a recital at the Athenum, March 19, under the local management of Harry B. Leach.

Week March 12-18, a good bill prevailed at the Orpheum consisting of Sarah Padden in "The Girl," Melville Ellis and Irene Barton, Bert Fitzgibbon, Mr. and Mrs. Gordon Wilder, Rites and Ryan, Raymond and Overly. In the motion picture field things are satisfactory.

J. M. QUINTERO.

FAIRMONT, W. VA.

FAIRMONT, W. VA. (Special).—"Twin Beds" played to a good house at the Grand, March 13, it being the third presentation of this attraction in successive seasons. Stock having been temporarily discontinued at the Hippodrome, the house is now given over to vaudeville and musical comedies under the management of Sol Burke, who took charge Feb. 15. "My Hopalong Girl" (Friedenwald's) played to over 3,000 people in three days at the Hipp. 8-10, at doubled prices. Splendid attraction and good company headed by diminutive Alice Berry. The local pictures, has closed indefinitely. The infantile partrials has which seriously affected business at all theaters has been lifted and the various houses now report unusually good business.

J. MORRIS BOWEN.

WASHINGTON, D. C.

WASHINGTON, D. C. (Special).—The tenth anniversary of the early appearance of "Ziegfeld's Follies" is enthusiastically welcomed by one of the largest audiences of the season that crowds to the capacity the New National Theater on the current week's opening night, with the remainder of the engagement virtually sold. Ina Claire, the talented Washington artist and clever mimic of notable stage favorites so readily recognized leads in local appreciation and deservedly so. Recognized artists of talented renown of former appearances with this organization receive a most hearty welcome. Elsie Ferguson follows in "Shirley Kaye."

Alma Nazimova is the Shubert offering this week at the Belasco, appearing in "Captions Shows," the author of which is a former assistant rector of Trinity Church, New York. The play calls for a small supporting cast, but there is one of extreme excellence that included a prominent member of the Washington leading lady, Edith Luckett, besides popular and reliable Henry Harmon, Charles Bryant and John Ellis. "So Long Letty" follows.

Margaret Wilson, daughter of the President and a singer of notable distinction, will appear in a song recital at Epiphany Parish Hall next Monday night, March 26, for the benefit of the National Library for the Blind. There will be no tickets on sale as the concert will be by invitation only.

The current week's attractive bill at Keith's presents Elsie Ryan and William Roselle in "Peg for Short"; Maude Lambert and Ernest R. Hall in a strong musical act. Others include Charles (Chic) Sale, rural comedian; James J. Morton, Rubins and company, The "Melody Kid Six," Max Cooper and Irene Richards in a musical sketch, Parish and Peru, the jumping concertina players, and the Rials, jugglers.

The strongly favorite Poll Stock Players is accorded another strong success and winning verdicts in the present week's splendid performance of "Rich Man, Poor Man."

Washington is to have a million-dollar vaudeville theater with a seating capacity of 3,500, according to an announcement following the consummation of a deal transferring property at the southeast corner of Thirteenth and F streets northwest from its present owners to Marcus Loew, well known theatrical man of New York, and Walter Brownley of this city.

It is to be a link of the well known chain of Loew theaters which are being established all over the United States. Work of raising the buildings on the site, with a 100-foot lobby from F Street, and a frontage of 145 feet on Thirteenth Street, will be started in the near future, and the contractors expect to turn the new building over to its owners in time for opening next November.

JOHN T. WADE.

ANN ARBOR, MICH.

ANN ARBOR, MICH. (Special).—"The Blue Paradise," Mar. 14, at the Whitney, pleased large house. "Alone at Last," 15-24, English company. Manager McIntyre returned from Boston where he had been visiting his brother Frank McIntyre who is playing the leading part in "Mime Springtime."

Majestic (Frank O'Donnell, mgr.): Sunday, 11, Charlotte Walker in "Paradise" to S. B. O. First half of week, Pipifax and Penio, Bas and Wyn, James Grady and company in "The Toll Bridge," Irving Roth and Sam Roberts, Harry Slisko's "Midnight Holidayers," 15-17, Max Bloom and company in "The Sunny Side of Broadway." These bills pleased the large audience that crowded the theater at every performance.

Orpheum (Fred Worth, mgr.): The Paramount Pictures are doing a fine business. The Arcade (Moran, mgr.): The Hae (Stanchfield, mgr.): The Columbia (Williamson, mgr.) are doing a fine business with pictures. Worth's Theater and Arcade will open about May 1. This will be one of the prettiest and most complete theaters in Ann Arbor. It will seat about eight hundred and can be used for pictures or vaudeville. Moran, who coached the University of Michigan opera for "A Fool's Paradise," coached Princeton, Pennsylvania and other colleges.

DAWITT C. MILLER.

PORTLAND, ORE.

PORTLAND, ORE. (Special).—"The Princess Pat," with Oscar Fegman and Blanche Duffield, played a highly successful engagement at the Helix, March 8-10. Ben Hendricks by his dialect comedy also won much applause.

Aida Iria and Faust were presented by the Boston National Grand Opera Company, at the Eleventh Street Playhouse March 5-6, to audiences enthusiastically appreciative but not profitably large. The withdrawal of Tette and Martin from the cast of "Faust" at the last moment caused general disappointment.

An unusually strong headline combination at the Orpheum was formed by Natalie Ait and Lew Dockstader. Good houses were the rule. Breezy Daisy Jerome topped a breezy and interesting bill at Pantheon, which was thronged as usual at every performance. The Hippodrome featured the Six Crinoline Girls. The Strand offered Leahy, Archer and Butterworth comedians.

JOHN HOGAN.

TOPEKA, KAN.

TOPEKA, KAN. (Special).—Grand (Roy Crawford, manager): Ince's "Civilisation" drew good business, week March 5-10. "Fair and Warner," March 12-13; Lyman Howe, March 14-15; Piel's "Mirela," March 21; "The End of the World," March 22-24.

R. J. Mack, formerly lead with North Brothers Stock Company, now manager of The Novelty, reports that the serial picture, first part of the week, "Pearl of the Army" and, Francis X. Bushman and Beverly Bayne, in "The Great Secret," the last half of the week are good drawing cards. The high class vaudeville offered and excellent music together with the unusually good pictures have kept the house well filled.

Majestic dark.

The Orpheum (G. L. Hooper, manager). The Oxy (Ruth Wright, manager), and The Iris (Joe Rietels, manager), are giving satisfactory photoplays to crowded houses.

H. J. SKINHAM.

BALTIMORE

BALTIMORE (Special).—Not Meagre's delightful little comedy, "Seven Chances," came to town Monday night, Mar. 12, and was greeted by an enormous audience at Ford's. The audience at the first performance consisted entirely of members of the B. F. U. E. and their friends. The organization having secured the entire house for this occasion. Belasco's productions have a prestige in town enjoyed by no other manager, unless it be Ziegfeld, and an unusually heavy advance sale always accompanies his engagements. "Seven Chances" holds a particular interest for us, inasmuch as it received its first performance on any stage in this city some five years ago at the Academy under the Liebler management when it was known as "Not for Sale" and well do we remember Emily Stevens, Bobt, Lorraine and Louise Drew's performances. The great improvements made by Mr. Belasco can only be appreciated by those who saw this piece on its first presentation, and he deserves unstinted praise for his work. Frank Craven, who received his first stage experience as a member of the Percy Harwell Stock company in this city, again gives further evidence of his exceptional abilities as a comedian. Carroll McComas does the best work of her career in this play. Miss McComas is also a product of Maryland, and a graduate of local stock. Her performance is one of the best individual things of the season. John Butler as Otto Kruser's role, but the latter is sadly missed. The play is exceedingly well staged and the cast, with the exception of Mr. Kruser, is the original.

The Case of Lady Chamber, the new work by Horace Annesley Vachell, which the Charles Frohman Company produced for the first time in Washington last week, was presented at the Academy on Monday night. Len Harding enacts the surgeon, and Mary Boland plays Lady Chamber, while the nurse in the hands of Sydney Shields. The remainder of the cast includes W. L. Abington, H. E. Herbert, Kate Sergeanton, Henry Donnton and Louie Emery. As with all Frohman productions, the staging, costuming, and scenic accessories are in excellent taste. Ziegfeld's "Follies" is at the Auditorium (International Circuit) this week.

The Boston Symphony Orchestra gave the fifth and last of its series of concerts at the Lyric, 14. Mozart's Jupiter Symphony was played in Dr. Muck's best classical style. Stravinsky's "Don Juan" and Goldmark's "In Springtime" were the most enjoyable features of the program. Elena Gerhardt sang in her usual finished style, but her program, as at the Peabody Recital recently, was badly chosen.

Quite a large theatrical contingent from New York journeyed down to town for the first performance of "The Small Town Girl" at the Academy last week. In the party were Mr. and Mrs. A. H. Woods, Mr. and Mrs. Robert Hilliard, Robert, while the nurse in the hands of Sydney Shields. The remainder of the cast includes W. L. Abington, H. E. Herbert, Kate Sergeanton, Henry Donnton and Louie Emery. As with all Frohman productions, the staging, costuming, and scenic accessories are in excellent taste. Ziegfeld's "Follies" is at the Auditorium (International Circuit) this week.

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CINCINNATI

CINCINNATI (Special).—Al Jolson in "Robinson Crusoe, Jr.," drew capacity business at the Lyric, and Manager Hedek reports one of the most satisfactory weeks of the season. Cincinnatians are agreed that it is a typical Winter Garden Show and an attractive entertainment, but without Jolson it would be a little drawing power. The audience is always ready for Jolson and he is welcome. They hate to see him go, too, which speaks well for his ability to entertain. Some of the dances pleased mightily. Johnnie Berkus and Frank Grace were a real hit in this respect. Frank Carter also gives a good account of himself in the last act. Mabel Withee, as the daughter, and Kitty Doney, are pleasing in the important feminine roles. Lawrence D'Orsay was also in the cast and stood out for distinctive work.

"Betty" was introduced to Cincinnatians March 12, at the Grand, by Raymond Hitchcock, and a really clever supporting company. There are situations in "Betty" and some good lines. Even some of the original English humor remains in the Americanized production.

It is difficult, however, to get it across to an American audience. Hitchcock's quaint mannerisms seem more pronounced than ever, and incidentally he seems funnier than ever. The best bit he does is his curtain speech following the second act. His take off of Billy Sunday is a "scram" and his views seem to coincide with a majority of those in the audience. In the song, "Here Comes the Groom," Mr. Hitchcock is resplendent. Joseph Santley signs well and dances gracefully. Bertie Sawyer is a charming Betty, although she seems scarcely adequate vocally. The rest of the company is good; the chorus dances well and sings indifferently.

Keith's is drawing well with an engaging miniature opera called "Mam'zelle Caprice," composed by Edgar Allan Woolf, with lyrics and music by Armand Kallos, the latter appearing in the cast with Amelia Stone and a charming little company which sings well and seems to understand dramatic values as far as acting is concerned. "Rubeville" is another big act, featuring Felix Rush and Ben Meritt, in the Empire Comedy Four heads an attractive bill at the Empress, which is drawing to the close of a very successful season.

Anna Case, the young soprano who has risen to the first rank among American singers, sang with the Cincinnati Symphony Orchestra March 16-17. She made a profound impression. The orchestra has just returned from a very successful road tour.

The Birth of a Nation goes on at the Grand March 10 for an indefinite run.

Manager Hedek secured Anna Held in "Follow Me" for the Lyric, week March 15-24. Only one other attraction, "His Majesty, Bunker Bean," is scheduled for the Lyric this season. After that—pictures. In all it is the shortest regular theatrical season Cincinnati has ever had. The reason seems apparent. Too many second companies and not enough big plays.

WM. SMITH GOLDENBERG.

WHILE MEN WEAR KILTIES

Harvard Boys May Dance in Bare Feet and Legs, Says the Boston Censor, and They Did

Boston (Special).—There was much excitement last week over the question of whether the Harvard boys in feminine attire would be allowed to dance in bare feet and bare legs. One of the managers of the show called up the censor and was told that men appeared in Scotch costume and there could be no objection to their appearing in skirts with nude limbs in their new musical comedy, "Barnum was Right."

The first public performance in this country of "Evind of the Hills," a play in four acts by Johann Sigurdson, English version by Henning Krohn, was given by the 47 Workshop of Harvard last week. The Scandinavian societies of Boston were well represented in the audience and the Boston papers gave the piece much space. In the cast was James W. H. Seymour, son of William Seymour, now connected with the Funch and Judy Theater, who formerly was the stage manager of the Boston Museum.

The principal new attraction at the theaters this week is "Blanche Bates in Paul M. Potter's melodramatic comedy, "Eleven P. M.," with Wilton Lackaye, at the Tremont Theater. At the Copley, the Henry Jewett Players in "Jack Straw," W. Somerset Maugham's comedy, which has been played here before with John Drew. This will be played every afternoon this week, while

the French players give their repertory in the evening.

At the other theaters: Hollis, "A Tailor-Made Man"; Wilbur, "The Blue Paradise"; Park Square, "Fair and Warner"; Plymouth, "Guy Bates Post in 'The Masquerader'"; Shubert, "Lina Abarbanell in 'Flora Bella'"; Castle Square, "Hans and Fritz"; Majestic, "A Daughter of the Gods." The Colonial was dark last night as the opening presentation of Geraldine Farrar in Cecil B. DeMille's motion picture, "Joan the Woman," was postponed until the twentieth. The story that Mme. Farrar refused to stand when "The Star Spangled Banner" was being played, whether it is true or false, has preceded her here and is likely to have some effect on her business.

"The Tailor-Made Man" has several well-liked players in its cast and its engagement at the Hollis is proving successful. Grant Mitchell is well supported and the play moves rapidly. Florence Shirley, long a favorite at the Castle Square, has the leading woman's part and her friends here are greatly pleased with her success. Since she left the Castle Square she has been seen in several New York productions that have visited Boston, but in none has she appeared to such advantage as in "A Tailor-Made Man." DUDLEY CLARK.

KANSAS CITY

KANSAS CITY, Mo. (Special).—Shubert (J. B. Fitzpatrick, manager): "Hybil," week March 11-17, served to bring back Joseph Cawthorn and Donald Brian in a setting most artistic and tuneful. The production fully preserved the Frohman standards. Wilda Bennett, who succeeded Julia Sanderson, assumed her new part here and, in spite of her evident nervousness, disclosed a charming actress, delicately poised in both singing and acting. The medium-sized chorus was beautifully costumed. "Hit-The-Trail Holiday" followed.

Orpheum (Lawrence Lehman, manager): Dorothy Shoemaker, displaying considerable talent as a delineator of various emotions, headed last week's March 8-10, bill, with a sketch, "Supper for Two." The setting carried was one of the most beautiful ever seen here. Second honors were shared by Jess McCauley, an old stock favorite here and Jay Gould and Flo Lewis, in a singing and dancing act. Mr. and Mrs. Jimmie Barrie, Mayo and Talley, Frances Kennedy, and the Gillis acrobats, completed the bill. Business good to big.

Globe (Cyrus Jacobs, manager): "Clocks and Suits," a Potash and Perlmutter comedy, featuring Sam Klein and Morris Willard, was the laughable feature act of the bill opening March 11. Janis and West, in a dancing act, shared popularity with Al, the song writer, and Fred Irving, a freak cellist. Ward Bell and Ward presented a clever acrobatic act, and the Merriott troupe a juggling novelty. Houses good.

Empress (W. J. Timmons, manager): Olympia Desvall's circus novelty from Europe, divided first place on last week's bill with Ethel White's girly act, "All Aboard." Satisfactory business.

Garden (W. H. Quigley, manager): George Sidney with Carrie Webber as chief support, came back last week in a new edition of "Buzzy" and attracted large crowds at the International house. Herb Terry, Billy Swan and Frankie Farrell, along with a good singing and dancing chorus, helped put the show over. "Peg of My Heart," in a return engagement, week March 12.

Gaiety (George Gellacher, manager): Ed Lee Wrothe and Stirling Billy Watson, prime favorites here, offered their "All New Show," week March 11-17, and furnished lots of comedy. The big "Burlesque Revue" followed.

Century (Joe Donagan, manager): "The Social Follies" was the bill, week March 11-17, and, though a show new to this city, entertained large crowds. Current week "Thoroughbred," Royal and Regent, photoplays.

JACK MCCLERTY.

PITTSBURGH, PA.

PITTSBURGH (Special).—"Mother Carey's Chickens" was forced to vacate the Duquesne on Saturday night, Mar. 17, after a five weeks' engagement. This offering could easily have played here several weeks longer to crowded houses, but the Leblers have the theater engaged for the new play, "The Man Who Lost" (with Brandon Tynan), beginning Mar. 19.

Sir Herbert Beerbaum Tree made his first appearance in Pittsburgh, 12-17, in "Henry VIII." Sidney Greenstreet, well known to Pittsburgh through his stock engagements, was cast in the role of King Henry. The supporting cast, staging, etc., were excellent. Mr. Tree's American tour closes in two weeks.

The Alvin had good houses, 12-17, during the engagement of "The Flame," which is credited with many beautiful settings and a large and capable cast. Al Jolson in "Robinson Crusoe, Jr." 10-24, the advance sale being a record one.

Rose Melville in "His Hopkins" drew capacity houses at the Lyceum, week 12. "Pedro, the Italian," week 10.

The Dais had a capital bill of vaudeville, 12-17, headed by Sonbie Tucker. Among others on the bill were The Kirksmiths, Weber and Rome, Chief Canollan, Jessie Busley and company, Kalmar and Brown and Valentine and Bell. Grace LaRue is the headliner, 10-24.

The Orpheum in photoplay ended a successful run at the Pitt. 17. An indefinite engagement of "The Barrier," began 10. Good bills of burlesque were seen at the Academy and Victoria.

The Follies of 14 Day "drew largely at the Gaiety."

The thirty-second annual banquet of the Pittsburgh Press Club was held at the new William Penn Hotel, Thursday evening, 15. Following the banquet an entertainment was in order. Among those appearing were Sonbie Tucker, headliner at the Davis, and La Clavella, dancer from "The Flame" company playing at the Alvin.

D. J. FACKINER.

ELMIRA, N. Y.

ELMIRA, N. Y. (Special).—Anna Held in "Follow Me," delighted a capacity house at the Lyceum, Mar. 13. "Intolerance," 10-21. "Gray Love," 28. An unusually strong bill of vaudeville drew large business to the Majestic, 12-17. Pictures at the Colonial and Regent farad well.

J. MAXWELL BERRIS.

HOUSTON, TEX.

HOUSTON, TEX. (Special).—Majestic: The headliner, week Mar. 5, was "Bride Shop" with Andy Tomba and a bevy of pretty girls. This offering was here last year and scored another big hit this time. The stage setting, and the costumes worn by these girls are very pretty. In other words, "The Bride Shop" is a beauty parade and a fashion show, and a musical comedy elaborately staged. Other numbers on the bill were James Mullen and Allan Cooran in their skit, "Odd Nonsense"; William and Margaret Cutty, brother and sister, a triumph in their "Musical Clarice"; Kinner, Hawkey and McClay threaten momentarily to be swamped by laughs in their nautical gabfest, "The Stow-away." Bill Pruitt was the "Montana Cowboy Singer." The Arco Brothers had one of the best acrobatic turns ever seen at the Majestic; Eugenia LeBlanc, a dainty and attractive miss, is "the musical comedy girl."

Prince: Bill for latter part of week of Mar. 8-11, the great "Hart Troupe," comedy acrobats, in a novelty wire act head the bill. "The Littlest Girl" is a pretty one-act playlet, full of interesting situations, produced by Crawford and Schippe. Schuby, "The Human Frox," was certainly good in his act: Colton and Darrow, in a singing, talking and dancing skit, have a lot of fresh and wholesome comedy that wins applause. Albert and Roth, vaudeville oddities, entertain with their clever variety and keep you guessing what they are going to "spill" next.

Auditorium, Mar. 20, Mischa Elman the violinist, under the auspices of the Treble Clef Club. Queen, Zoe, Rex, Isis, Liberty, Gem and other moving picture houses are doing good business.

HENRY GORDON.

YAZOO CITY, MISS.

YAZOO CITY, Miss. (Special).—Yazoo Theater (Geo. C. Cawthorn, manager): Nell O'Brien's Greater Minstrel played its annual engagement, March 8, to a full house. The songs and jokes were new, and the organization this year was not only larger in members but richer in names. Among those assisting Mr. O'Brien in the merry making are Eddie Ross, Lanes White, Harry Benway, Al Mario Steve Werber, Major Nowak, Allen Karle. Of the singers, and the songs too, all were new—are J. Lester Haberkorn, James Barodi, Leslie Berry, Earl Thomas, Joseph Andre, Jonathan Haw, Carl Strauss, Paul Lalonde and John Mattick. Among the skits that aroused prolonged merriment were Jitney Joy Bus and Capturing Filla.

"Flora Bella," queen of this season's musical offerings here, at Yazoo, March 14, with Southland's favorite prima donna, Florence Webber (late star of "Naughty Marietta") in the title role.

J. W. STOUT.

OAKLAND, CAL.

OAKLAND, Cal. (Special).—Maconough: Alexander, the man of mystery, packed this theater at every performance.

Orpheum: Good bill, consisting of Ben Ryan and Harriette Lee, Hallen and Fuller, Henry Keane and Dorothy Mortimer, Corbell, Shephard and Donovan, Harry and Anna Seymour, Mario Lo and company, Witty and Winter and Bert Collins and Josephine Lee. Urmal business.

Pantages: The Great Leon, headliner week of Mar. 8-10 bill; packed houses in daily attendance. Balance of olio composed of The Kinkaid Kilties, Trevitt's Military Canines, Margaret Ford, Irving Jones and Roy Johnson, Marshall and Gordon.

Columbia: Will King and company in "The High Cost of Living." Musical hits are scored by Laura Vall, Teddie LaDine, Clair Starr, Reece Gardner and Jack Wise. Capacity houses.

Kinema and T. and P. photoplays.

Franklin: Dorothy Glad in "Stage Struck" and Dorothy Phillips in "The Price of Silence."

LOUIS SCHELINE.

DECATUR, ILL.

DECATUR, ILL. (Special).—Lincoln Square Theater: "Everywoman" pleased good houses Mar. 8, an exceptionally good company. Annette Kellermann "Daughter of the Gods," Mar. 8-10, to fairly good houses; "Muttiny" (Bluebird photoplay) pleased good houses Mar. 11-12. Billy Clifford in "Linger Longer Love," Mar. 13; "Daddy Longlegs," Mar. 17; "Intolerance," Mar. 19-20; "Fair and Warner," Mar. 23 (return engagement); "Princess Pat," Mar. 24; "Million Dollar Doll," Mar. 29.

Members of the Darnoe and Montagne vaudeville theater company spent a few days in Decatur last week. They are playing the smaller towns around Decatur to nice business. Fulton's Comedians are back in Decatur playing under canvas again after playing three weeks in Louisiana.

FRANCIS B. EWING.

STAMFORD, CONN.

STAMFORD, CONN. (Special).—Bliss Ferguson in "Shirley Kare" to packed houses March 12. Ishowska, March 14, to good business. Balance of week, motion pictures.

ROY H. WISDOM.

—TO MANAGERS IN THE UNITED STATES AND CANADA

NOTICE:—

OLIVER MOROSCO'S

5 NEW YORK 5
SUCCESES (THIS SEASON)

WILL PLAY YOUR THEATER NEXT SEASON

"SO LONG LETTY"

since closing its phenomenally successful run at the Shubert Theater, New York, has been playing to enormous receipts in the important cities and two and three nights stands in the east. Three "standing room only" return engagements in Brooklyn in six weeks. Ask the managers in New Haven, Atlantic City, Wilmington, Hartford and other cities what this musical hit did with them. It smashed all previous box-office records—that's all!

Exclusive of its New York Run, "So Long Letty" has to its Credit
26 WEEKS IN CHICAGO (last season's) 6 SOLID MONTHS IN AUSTRALIA
15 WEEKS IN SAN FRANCISCO 16 WEEKS IN LOS ANGELES
AND WILL BE PRODUCED IN LONDON, ENGLAND, WITHIN TWO MONTHS.

—NOW THEN—

"CANARY COTTAGE"

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MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Wm. A. Han-
lon and company in "The Railroad Hotel,"
opened a hit at the Palace, Mar. 14; Hale
Korotkin and company in "Love in the Sub-
urbs" was also very good. Auditorium, 14
(Wm. O'Neill, mgr.): Reginald De Koven's
"Robin Hood" played to a good evening house.
The company gave a very creditable perfor-
mance. New Park, 12: "The Love Mill" with
Ralph Hertz and Vera Michelson played a con-
sistent stand and returned to Boston to complete
an indefinite run in that city.
J. J. MANDREY.

REPORTS FROM MIRROR CORRESPONDENTS

HARTFORD

HARTFORD, CONN. (Special).—Attendance at
Parson's large as usual. Mar. 13, 14, to see
Shirley Kays with Elsie Ferguson. The
play received applause. Immense advance sale
for Sarah Bernhardt. "Miss Springtime"
coming.

The writer wishes to take this opportunity of
correcting the report of Miss Patricia Collinge's
engagement to a young man in this city. This
is quite unfounded. Miss Collinge is wedded to
her art and does not have the slightest inten-
tion of leaving the stage. She was for two
seasons a member of the famous Hunter-Brad-
ford Stock Company in this city where she has
a host of friends and admirers. May her stage
career prove a long and brilliant one.

The much-advertised White Hate strike was
felt in Hartford as two couples at both the
Palace and Poll's refused to go on. Substitutes
were engaged without trouble and the
performances went off smoothly. Big business.
Morrison M. P. houses and Strand do large
business.

Captain Ian Hay (Belth) delivered an inter-
esting lecture at Footguard Hall, 11. Good
attendance.

The engagement of Sarah Bernhardt at Par-
son's has been cancelled owing to the Madame's
uncertain health. The house had already been
sold out. All money will be refunded or seats
will be exchanged for next attraction.
A few brief moments after the final curtain
falling, Miss Ferguson was handed a telegram
informing her of the sudden death of her mother
at Long Branch, N. J. As the play ends the
heroine has just succeeded in saving her stage
father from disaster and she had received very
heavy applause a moment before the sad news
reached her. Miss Ferguson promptly cancelled
her several next bookings.

SEYMOUR WEINSTEIN SMITH.

SAN JOSE, CAL.

SAN JOSE, CAL. (Special).—"Experience."
George V. Hobart's play, was presented at the
Victory Theatre, Feb. 26-27, by William Killeff.
F. Ray Comstock and Morris Gies. Capacity
houses greeted the company. Conrad Nagel in
the role of "Youth" was a distinct personal
triumph.

"The House of Glass," the Cohen and Harris
production, pleased a large audience. March 10.
Appearing in the cast were, Adeline O'Connor,
Robert Middleton, Clyde Fagel, Hal Mordant,
Twisted A. Mendenhall, Charles Leibel, Amelia
Meyers, Bertram Miller, Martin Malloy, William
T. Hays, Louis Jasper and Alma Wolfe.

Alexander, man of mystery and originator of
the Simla scandal, March 12-13.
Rose Stahl in "Our Mrs. McChesney," Charles
Ferguson company management, March 27, and
Julian Kings in "Consin Lucy," March 30.
"Justice," John Galsworthy's masterpiece, was
given its first amateur production March 9, in
the assembly hall, Stanford University, by a
cast of talented students, members of the English
club and the Masquerade. Miss Nellie (Chloe) of
Los Angeles and Gordon Davis of San Jose ap-
peared in the leading roles. The production set
a new standard for theatricals on Stanford
campus, and was enthusiastically received.
March 29, by St. Patrick's Parish Dramatic
Club, which produces a play annually during
the Lenten season for charity. Talented amateurs
only will appear in the cast.

FRANCIS ROBINSON.

TORONTO

TORONTO, CAN. (Special).—Attractions re-
ported were given March 12-17. Royal Alex-
andra: Welcomed by the most brilliant audience
of the season. "Pierrot the Prodigious." Marjorie
Patterson, proved a delightful treat. The
orchestra came into its share of praise under
the baton of Elliot Schenck.
Grand: "Peg o' My Heart," with Marion
Bentley as Peg, and a delightful one. The com-
pany is splendid all through, especially Wm.
Harter as Jerry. Good attendance.

Shen's: "Four Husbands," as nice a musical
comedy as we have seen, heads the bill and
Arthur Dwyer (an old friend and favorite)
also scores well with his songs and stories.
Grace Carlisle and Jules Homer also Wolf and
Stewart are very entertaining. Good attendance.
Lew's: "Woman Proposes," formerly seen
several times at Shen's, heads the bill and
makes its usual hit. Remair, Ward and Farrow
are the best of the balance. Excellent attend-
ance.

Hippodrome: "Harvest Days" with girls in
singham cowans and sunbonnets, presented a very
pretty picture and it was a clever little musical
skit at that, as the girls sing and dance well.
Other acts fair. Good attendance.
Lew's were advertising "Henry Lewis" and
as it is some time since we were favored with
the comedian who poems a little, I was dis-
appointed when I found that the poster should
have read "Henry Lewis presents his brother
Adrian," and Adrian tries to do Henry's old
act—but?
GEO. M. DANTZKE.

SCRANTON, PA.

SCRANTON, PA. (Special).—One of the best
drawing attractions ever seen here was Poll's
All Afire Circus, March 8-10. So great was
the demand for tickets that Manager Frank Whit-
beck was obliged to have an extra performance on
Saturday morning. Catherine Crawford with her
"Fashion Show," and Larry Reilly in "The
Irish Emigrant," headed an excellent bill, week
March 12, to the usual excellent business. At
the Majestic, "The Military Maiden," featuring
Will H. Ward and Martha Pryor, held the boards
the entire week to good business. The Strand
and Regent gave some of the latest releases in
photoplays to the usual good business.
M. E. Connerford, owner of the Strand and a
string of smaller theaters, has installed a
\$10,000 organ in the Regent.
C. B. DERMAN.

LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—Victor Herbert's
"The Princess Pat," was seen and heard at
Macaulay's, March 12-14, pleasing excellent
houses. The much discussed Henry W. Savage
offering, "Every Woman," finished the week,
exciting favorable comment, and attracting sat-
isfactory patronage. Raymond Hitchcock, a
Louisville favorite, March 19-21, in the musical
play, "Betty."

At the Buckingham the September Morning
Gloria Hildebrand company, featuring Bert Ber-
trand, Florence Dwyer, Jack Deemey and Marie
Walsh, had a highly successful week, March
11-17.

There has been no change in the overflowing
houses enjoyed by all of the moving picture
places.

The R. F. Keith house had a strong bill, em-
bracing Mrs. Gene Hughes and company, Ben
Booley and company. The seven Bracks, James
H. Callen, Jane Ward and Billy Callen, Bicknell
with Stella Mayhew and Billie Taylor as the
headliners.

J. D. Newman, one of the new owners of the
Gentry and Pony Show was a visitor of
the week. His attraction will open the season
early in May at Memphis, Tenn., New Orleans,
La., following.

Louisville society people are actively rehearsing
"The Spring Bonnet," a bright musical comedy
which will be presented at Macaulay's April 18-
19, the proceeds to go to charity.

John Mason, while here with "Common Clay,"
gave an interesting interview to a local paper,
in which he stated it was his intention to revive
the little playlet, "L'Ami Fritz," in which he
made such a marked success jointly with Marion
Manola in the early part of his career.

The Louisville Quintette Club gave its final
concert March 12, presenting an elaborate pro-
gram, embracing numbers from Wagner, Beeth-
oven and Schubert. The occasion reflected much
credit upon the conductor, Karl Schmidt, and
his musical associates.

A recent article in a local paper dealt in an
entertaining way with incidents in connection
with an engagement in the long ago in their
obscure days, of Montgomery and Stone at Old
Phoenix Hill Park.
Col. William H. Moffert of the old Moffert
Stock company who has been ill, is reported to
still be in a very serious condition. His chances
of recovery being lessened because of his age.
Announcement is made of the marriage en-
gagement of Antoinette Erwin Glover to Pedro
de Cordoba of New York. The bride is a daugh-
ter of the late Walter E. Glover, a prominent
Louisville man. She is an accomplished musi-
cian, having studied in Europe several years,
with the view of a career in opera. The groom
is well known as the Escamillo in the now
famous moving picture presentation of "Car-
men," with Gerdeline Farrar.
Members of the theatrical profession, particu-
larly those connected with the business end of
it, visiting Louisville, will be pleased to learn
that John G. Klein, formerly with the Baltimore
and Ohio R. R., Louisville, has secured a
lucrative position with the Rock Island system.
A sad event of the week was the death of
Tony Landowich, the founder of Fountain Ferry
Park and a pioneer in open air amusement mat-
ters in this city. He retired from actual busi-
ness a number of years ago, and died at a ripe
old age in the full enjoyment of work well done,
and with the respect and affection of this entire
community.
CHARLES D. CLARK.

EAU CLAIRE, WIS.

EAU CLAIRE, WIS. (Special).—The Grand
Frank Otto in "Hit-the-Trail Holiday," Mar. 9,
filled the house and made big hit. "New
Spoilers" (film) drew beyond capacity for two
evenings and matinee—many being turned
away. Film packed the house two after-
noon evenings. The Elipque, Lyric and O'Kane
are showing feature films to big houses.
W. J. RAGLEY.



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LOS ANGELES

LOS ANGELES, CAL. (Special).—The Orpheum
offers us another week, March 12, with nine
numbers to its bill. The headliners are again
doubled, and are held by two women—one
Beatrice Herford, well known in New York, and
who delights with her clever character por-
trays, and the winsome little Japanese lady,
Haruko Chuki, who possesses a remarkably
fine soprano voice. She is graceful and beau-
tiful and has the added attraction of appearing
in her beautiful native costume.
Florence Ames and Adelaide Winthrop present
"Caught in a Jamb." Maurice Burkhardt re-
turns in a bright monologue, "The Thief."
Henry Keane and Dorothy Mortimer in Mr.
Keane's "The Final Decree"; Henry and
Woods in "Ten Minutes of Syncope"; the
beautifully groomed and magnetic Farber Sisters
are here again and Riggs and Witche is a truly
remarkable dance offering some of the most
artistic steps seen at the Orpheum for many a
long day.

The Morocco Theater has captured the best
English comedy that has been in the States
for the past twenty years, and it appears for the
first time in stock, after a run of one year in
New York. It is very French in its delicate
innuendoes and spicy situations and the characters
are most wonderfully cast, and contain Bertha
Mann, Richard Dix, Ramsey Wallace and Lena
May who play the principal roles, and the rest
of the company are equally clever in their re-
spective parts.

The much loved Rose Stahl will again be seen
in a role that she understands and portrays
so splendidly. She comes to the Mason in
Edna Ferber's "Our Mrs. McChesney," an
adaptation of the Emma McChesney stories in
the magazine. The Burbank offers the "Rexus
of 1917" and this is described as being one
of the best musical bits offered for a very long
time.

J. VAN CANTWELL.

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REPORTS FROM MIRROR CORRESPONDENTS

MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—After an absence of three years, Robert B. Mantell in Shakespearean repertoire returned to the Metropolitan Opera House. "The Merchant of Venice" opened the week's engagement, Mar. 12, and "Hamlet" was given on Tuesday night. Both productions were up to the Mantell standard. Repertoire for the balance of the week, Wednesday matinee, "Richard III," Wednesday night, "Macbeth," Thursday night, "King Lear," Friday night, "Macbeth," again; Saturday matinee, "The Merchant of Venice," and Saturday night, "Richard III." Fritz Leibler, who has been leading man for Mr. Mantell for many seasons, is with the present company which also includes Genevieve Hamper, leading woman, and Ethel Mantell, daughter of the tragedian. "Fair and Warmer," week Mar. 13.

At the Shubert, the week's offering is a revival of "The Sultan of Sulu" with Frank Moulan in the title role. Mr. Moulan having joined the Bainbridge Light Opera company as chief fundraiser for a limited engagement of four weeks. "Ernani" will follow, week Mar. 18. Louis Mann in "Some Warriors" and Ray Samuels top a rather mediocre Orpheum bill. Good entertainment is offered at the Pantages with Captain Sorcho's submarine show. Headlining the program Chief Interest at the New Palace centers on the "Revue in a Minute," which Martin Ferrari is presenting there this week. The act is made up of Minneapolis singers and dancers, eight girls and two men presenting several song and dance numbers. It is an entirely "Made-in-Minneapolis" act and was well received at the opening performance. At the New Grand, the Four Nightingales are billed as headliners. A snappy burlesque show, "The Famous Monte Carlo Girls," with Frank "Rags" Murphy as leading comedian, is pleasing greatly to patrons. Fritz Krieger, the noted violinist, appeared as soloist with the Minneapolis Symphony Orchestra at the Auditorium Mar. 18.

The Donald C. Thompson picture, "as it Really is," is being shown at the Auditorium for the first five nights of the week. Other movie attractions are at the Strand, New Garrick, and The Lyric, has gone back to its old policy of two-a-week. After a varied career in recent years, embodying changes in name and policy, the Bijou, formerly popular Washington Avenue Playhouse is to come into its own again. Over \$15,000 has just been spent in re-decorating, providing a new ventilating system, new canopy and electric sign, etc. The Bijou will continue as a motion picture house, with a change of bill on Sunday Wednesday and Friday, prices 10-cents any seat any time. William G. Koenig and Al G. Kells will continue as managers. CAROLINE BEARDS.

SAN FRANCISCO

SAN FRANCISCO (Special).—Lina Cavalieri and Lucien Muratore returned for another concert which they gave at the Scottish Rite Temple, Mar. 12.

The City Hall which was completed about one year ago and which is said to be the finest in the world has been used quite frequently by moving picture concerns to cast their plays. On Mar. 9 the picture "Motherhood" was thrown on the screen in the rotunda.

Granville Barker, the London theatrical producer and playwright is lecturing at the different universities in this State. The stars booked for the Columbia are William H. Crane, Cyril Maude, John Drew and Henry Miller.

Julian Rilling with forty players in his company opened at the Columbia in "Cousin Lucy" to a full house. The report is that he broke the record in Los Angeles for a one-week run. The Alcazar is doing the business of its life with "Kob and Bill" in "The High Cost of Living." The house is sold out every night.

The Court is running "The Blue Paradise" for the second week. "Katinka," Mar. 19.

The Wigwag has "The Ensign" this week, Mar. 12, with Stevens and George Cooper starling. "The Blue House" next.

The Children's Theater at the Girls' High School offered "The Snow Queen." Rose Stahl and Mrs. Jake Gottlieb chaperoned children from an institution as their guests.

The Orpheum has Natalie Ait and Lew Dockstader as the stars. Other good numbers are Moore, Gardner and Rose, T. F. Swift and company, Rita Mario and her orchestra and George Kelly and company.

The Empress had Peppie & Greenwald's All Girl Revue and pictures. Pantages goes right on with good bills playing to satisfactory business, and the "Hip" does likewise. A. T. BARNETT.

JERSEY CITY-HOBOKEN

JERSEY CITY (Special).—"The Birth of a Nation" drew large audiences to the Majestic Mar. 12-17. "Joan the Woman" Mar. 19-24.

Music and fun at Keith's March 12-14; business capacity. Appearing Mar. 15-17, Arthur Whitely, Stella Tracy and Earl McBride, the Hill and Ackerman company, Madison and Winchester, Four Paladins, Kenway and Green.

The Lady Buccaneers' company proved a fine card at the Academy of Music Mar. 12-17, to packed houses. Will H. Cohen and Flossie McGlood are the principals, and they are surrounded by a clever company. "Hello, Paris," company Mar. 19-24.

Dave Marion and his fine company were at the Empire, Hoboken, Mar. 12-17, to capacity at every performance. It is one of the best companies seen here this season, and Dave himself is as good as ever. "Step Lively Girls" company Mar. 19-24.

William Milne, treasurer of Keith's, returned to his desk Mar. 9 after a short illness. Mike's Minstrels Mar. 19-20, seventy people in the cast.

Edward O'Keefe, former orchestra leader at Keith's, returned to the city Mar. 15 after a two weeks' absence. WALTER C. SMITH.

PARSONS, KAN.

PARSONS, KAN. (Special).—Eli's Theater: Al G. Fields' Minstrels showed to a capacity house Mar. 5. Best Theater: Motion pictures Mar. 5. Gem and Grand continue to draw crowded houses and are showing good pictures. Vaudeville offerings at the Best Mar. 5-10 to S. R. O. CAROLINE A. MENDEL.

WORCESTER, MASS.

WORCESTER, MASS. (Special).—The legislature of various states has been thoughtful enough to provide chairs for shop girls and for workmen in the street cars, but it has remained for the formidable George Bernard Shaw to provide seats for actors. He has done it most successfully in his latest creation, the chair drama, "Getting Married." For two hours and a half such excellent actor folk as William Faversham, Henrietta Crossman, Charles Cherry and Hilja Spong sat around a table and talked, and talked, at the Worcester Theater Monday March 12. Of course, there is no reason why actors on the stage should not be made quite as comfortable as the audience, but it has taken Shaw to find it out. "Getting Married" did a capacity business, some 1,200 of Worcester's 400 being present. Handling back about \$3,000 in real money, the box office help of the Worcester proved most obliging paying tellers on Tuesday, March 13, when Sarah Bernhardt, scheduled for two performances, failed to appear without the formality of notifying the management.

Watch Your Step at the Worcester, March 19-20, following capacity business done by burlesque; the attraction March 15-17, being "The Auto Girls," not a bad show but one upon which the broom and duster of morality could be exercised without injury to the fabric.

But two productions remain for the season of popular-priced shows at the Grand, which has made a decided success of the International Circuit bookings under the guidance of Billy Barry. Week March 10, Thurston, to be followed by "Quincy Adams Sawyer," week March 26.

Manager John Stone at the Worcester is in need of a strong prop when he took it over for Mr. S. Z. Poll. His curtain speeches, delivered twice daily, after the fashion of the old rep shows, have done much to popularize the house which has taken as a catch line, "Next Door to Everybody in Worcester," a creation of his own.

Augusta Perry, and a fair supporting company, in "The Guilty Woman," and A. G. Delemeter production, was the attraction at the Grand, week March 12. The show is based on mother love, and Miss Perry has much in common with the Dorothy Donnelly of "Madame X" fame in the leading role. The story is sufficiently unfortunate in the nature of its complications to be worthy of motion picture treatment. Vanderville seems to be suffering the heaviest under the Lenten season drain upon business. Picture business holds up about as usual. GEORGE BRINTON BEAL.

DALLAS, TEX.

DALLAS, TEXAS (Special).—Dallas Opera House (Phil Greenwall, manager): The perennial and ever popular "Birds of a Feather" played to packed houses for eighteen performances, beginning March 3.

Majestic, Interstate vaudeville (Steve von Publ, manager): In an evenly balanced bill week March 11, Paul Morton and Naomi Glass offered their best and brightest little musical satire entitled "1916-1920," and it goes over with a bang. It is a pleasure to witness the endeavors of high class artists like these two, who can get laughs and applause without the aid of the old and tried coarse wheezes. Bob Dailey and company nearly captured the show in a farcical playlet, "Our Bob." It is a potpourri of foolish froth, fun, and frivolity and moves along with a slip. The Gerald opens in a novel display of musical numbers. An act of this sort is always more digestible than acrobats or animals. Dinkins, Bar and Everett have a black face comedy turn, "How It Happened," which bags slightly at the knees. Jim Diamond and Sybil Brennan in "Niftyhouse." Old favorites, are a scream, getting four bows without a falter. The dancing De-mars, in a whirlwind of novel steps, are talented youngsters, and keep the house till curtain. FRANCIS FOLSON FIFE.

BRIDGEPORT

BRIDGEPORT, CONN. (Special).—The same big crowds attend weekly the vaudeville shows and movies at Plaza and Pol's Theaters. Robert Warwick in "The Argyle Case" (first run here in town) proved a big deep, interesting picture at Pol's. Also vaudeville offered "In Days of Old" and five other pleasing acts. The last half of the week brought to Pol's a musical phenomenon, so to speak; a musical mystifier, a modern Tilly, who, influenced by her Swedish, played and sang any song or musical selection, hypnotism or something even stronger controlled these two beings so that they completely mystified the crowds. The act was billed as "The Miracle" and thus it still remains. Matt Saunders manages this house.

Plaza John P. McCarthy, manager, also drew tremendous crowds in the early week where William Hart in "The Gun Fighter," in a big film was the attraction. The Joy Riders, Mueller and Myers, Land Sisters and Charles Diamond completed the vaudeville bill. Also Sunday evening here are well attended. Last Sunday evening the Emmett Club held a successful mid-Lenten concert at the Plaza. MARY SALES HANCOCK.

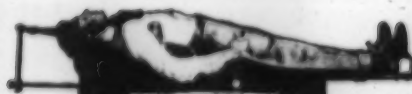
MANHATTAN PLAYERS 5TH SEASON

ROCHESTER, N. Y. (Special).—Manager E. M. Wolff announces that the Manhattan Players will open their fifth season of summer stock at the Lyceum Theater, April 23, with Olive Tell as leading lady of the company. The other players have not been announced, but Miss Olive Tell has been with the company for the last two seasons, and since then has played numerous roles on Broadway: "Husband and Wife," "The Intruder," "Cousin Lucy" and with Chances Cleot in "Honest John O'Brien" on its recent tryout on tour. Miss Tell is an artist of ability and charm and counted one of the most beautiful of the younger set of actresses. Her sister, Alma Tell, recently opened with the Pol Players in Brooklyn, after a long season in Portland, Me. Howard Runner is mentioned as manager of the Players for the coming season. R. H. LEVINGWELL.

SELMA, ALA.

SELMA, ALA. (Special).—John Drew in "Major Pendennis" Mar. 18; "Potash and Perlmutter" 12; "Bringing up Father in Politics," very good, at the Academy of Music. Photoplays at the Academy and the Waltons. BEN J. SCHUSTER.

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DULUTH

DULUTH, MINN. (Special).—Lecum (J. L. Morrisey, manager): One night stand of "Hit-the-Trail Holiday," March 7, played to a crowded house. "Her Uborn Child," which ran for a week beginning March 11, was not as popular, but critics think it was unusually well acted and of great merit. Week of March 18, return of "The Bird of Paradise." The cast includes Olin Field as Luana, Forrest Stanley as Paul Wilson, and David Landau as the beach-comber.

Orpheum (Arthur B. White, manager): Edwin Arlen headlined the bill week March 11. He presented "Close Quarters," a little drama filled with satirical mirth and surprises. Another popular skit was "A Happy Combination," by Charles Howard and his company. Stan Stanley was a favorite with his comedy role. New Grand (Frank Phelps, manager): The latter half of week March 4 featured "Colored Gems," Ross and Ashton, comedians, and Newport and Stirk. The bill opening March 12 was topped by Madame Luxane and her classic dancers. Their interpretations of "The Scari-carolle," "The Russian Mazurka," and "The Butterfly and the Rose," were especially well received. The German Brothers singing their own creations, and Jonathan, the monologist, were attractions. The house played to his business throughout. WILMA HANSEN.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—Ruth St. Denis, widely known as an exponent of classic pantomime dancing, at Keith's, week Mar. 12, assisted by Ted Shaws and a dancing chorus of "Denishaws." Best Allen, formerly of Seair and Violet Allen and Edward Howard, one time of the Howard and North team, present a breezy sketch called "A Real Pal." Paul McCarty and Miss Fay offer a musical travesty by Herbert Moore entitled, "The Suicide Garden." Nick Hufford and Dell Chain have an amusing turn and the performance of Lillians comedy pets, toy canines, show skilful animal training.

The usual motion picture completed the bill. Billy Arlington, tramp comedian, heads the show at the Colonial, and as usual his fan-making is a show by itself. A two-act musical review, "A Trip to Sunland," is elaborately staged and the musical program is catchy. A new number to the Emery patrons is Edward Renaud's ventriloquist sketch. He is assisted by a dancer and singer in the late numbers. Leo Perinick and Ethel Rose assisted by six ballet dancers offer a pleasing number. Chabot and Dixon appear in a musical act. Ben and Hazel Mann appear in a comedy and song sketch. ELMER C. SMITH.

BILLINGS, MONT.

BILLINGS, MONT. (Special).—Rabcock: Return Mar. 13, of "The Bird of Paradise," with a new Luana Olin Field. The role was exceptionally well handled by Miss Field, and the entire cast was on a par with her acting. Forest Stanley, a Pacific Coast favorite for several years, was excellent in the role of Paul Wilson. Ethel Remy, as Diana Larned, gave a finished performance. Other members were Robert Morris, James Appleby, James Nelson, David Landau, George W. Ranta, Minnie Caruthers, Mabel Emerson, Laura Adams, Sarah Hall, Fanny Yantis, Frances Newhall and Gladys Banks. As usual, the Hawaiian singers were excellent. "The Princess Pat," March 26. The New York Symphony Orchestra, April 7. EDWARD C. MARTZ.

ALTOONA, PA.

ALTOONA, PA. (Special).—Mishla Theater offered "Frolics of 1917" Mar. 14 to crowded house. "Very Good Eddie," 15, packed house; "Gypsy Love," 16, good business. "The Last Laugh," 17, large receipts; Annette Kellermann in "The Darling of the Gods" 22-24. Orpheum: "My Honolulu Girl" headlined the bill and business was great. Note A. E. Denman, former manager of the Orpheum, is about town. Kretore the musician is also some for Easter. ELLIS MARCH.

APPLETON, WIS.

APPLETON, WIS. (Special).—"Fay and Warner" played to a capacity house Mar. 8. The show made a tremendous hit and a return date is likely. Annette Kellermann Mar. 9-11. Joseph Winnamer, manager of the Appleton Theater, is father to an 84-pound baby boy born Mar. 7. Joe is wearing the won't-come-off smile. GUSTAVE KISS.

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NEW BEDFORD, MASS.

NEW BEDFORD, MASS. (Special).—Olympia: Devotees of continuous pictures and vaudeville thronged this house March 12-17 and found excellent entertainment in a long, strong and varied bill. Vaudeville March 12-14, Jesse Hayward and company in "The Quilter," Elmore Fisher, Hanley, Lum and Smith Nine Bounding Bedouins and Helene and Emilon. Pictures: Mae Murray in "On Record," and Frances Nesbitt in "One of the Many." Orpheum: Simon and Lake's up-to-the-minute burlesque, "The Auto Girls," proved to be quite satisfactory. March 12-14. The principals included Carol Schroter, Harry Seymour, James J. Lake, Fredrick Amiot, Billy Hallman, Madeleine Webb, George Walker and Captain Bennett and Son. There was the usual coterie of pretty girls, the switch of skirts and display of lingerie. Pictures at Allen's, National, Colonial, Strand, Bijou, Casino and Comique draw enormous crowds and everything goes remarkably well. WALTER S. MACPHAIL.

LANSING, MICH.

LANSING, MICH. (Special).—Lansing's newest theater, The Empress, opened March 8. Three shows are given daily: pictures followed by vaudeville is the bill. Changes twice a week. J. M. Neal is manager; seating capacity is 830. Orpheum: King Bagart spoke to capacity houses, March 13. "Absinthe" is which he starred was also shown. LEOLA A. SPENCER.

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MANCHESTER, N. H.

MANCHESTER, N. H. (Special).—Wm. A. Han-
lon and company in "The Railroad Hotel"
secured a hit at the Palace, Mar. 14; Hale
Norcross and company in "Love in the Sub-
urbs" was also very good. Auditorium, 14
(Wm. O'Neil, mgr.) Reginald De Koven's
"Robinson" played to a good evening house.
The company gave a very creditable perfor-
mance, New Park, 12; "The Love Mill" with
Ralph Herz and Vera Michelena played a one-
night stand and returned to Boston to complete
an indefinite run in that city.
J. J. MAHONEY.

REPORTS FROM MIRROR CORRESPONDENTS

HARTFORD

HARTFORD, CONN. (Special).—Attendances at
Parson's large as usual, Mar. 13, 14, to see
"Shirley Kaye" with Elsie Ferguson. The
play received applause. Immense advance sale
for Sarah Bernhardt. "Miss Springtime"
coming.

The writer wishes to take this opportunity of
correcting the report of Miss Patricia Collinge's
engagement to a young man in this city. This
is quite unfounded. Miss Collinge is wedded to
her art and does not have the slightest inten-
tion of leaving the stage. She was for two
seasons a member of the famous Hunter-Brad-
ford Stock Company in this city where she has
a host of friends and admirers. May her stage
career prove a long and brilliant one.

The much-advertised White Hats strike was
felt in Hartford as two couples at both the
Palace and Poli's refused to go on. Substitute
acts were engaged without trouble and the
performances went off smoothly. Big business.
Morrison M. P. houses and Strand do large
business.

Captain Ian Hay (Beth) delivered an inter-
esting lecture at Footguard Hall, 11. Good
attendance.

The engagement of Sarah Bernhardt at Par-
son's has been cancelled owing to the Madame's
uncertain health. The house had already been
sold out. All money will be refunded or seats
will be exchanged for next attraction.

A few brief moments after the final curtain
had been rung down at Parson's, Wednesday
evening, Miss Ferguson was handed a telegram
informing her of the sudden death of her mother
at Long Branch, N. J. As the play ends the
heroine has just succeeded in saving her stage
father from disaster and she had received very
heavy applause a moment before the sad news
reached her. Miss Ferguson promptly cancelled
her several next bookings.

SEYMOUR WHEATSMITH.

SAN JOSE, CAL.

SAN JOSE, CAL. (Special).—"Experience,"
George V. Hobart's play, was presented at the
Victory Theater, Feb. 26-27, by William Elliott,
F. Ray Comstock and Morris West. Capacity
houses greeted the company. Conrad Nagel in
the role of "Youth" won a distinct personal
triumph.

"The House of Glass," the Coban and Harris
production, pleased a large audience, March 10.
Appearing in the cast were, Adeline O'Connor,
Robert Middleman, Clyde Fogg, Hal Morlaunt,
Dwight A. Meade, Charles Reigel, Amelia
Meyers Bertram Miller, Martin Malloy, William
T. Hays, Sonia Jasper and Alma Wolfe.

Alexander, man of mystery and originator of
the slimy sea, March 12-13.
Rose Stahl in "Our Mrs. McChesney," Charles
Frohman company management, March 27, and
Julian Kling in "Cousin Lucy," March 30.
"Justice," John Galsworthy's masterpiece, was
given its first amateur production March 10, in
the assembly hall, Stanford University, by a
cast of talented students, members of the English
club and the Maquers. Miss Nellie Choate of
Los Angeles and Gordon Davis of San Jose ap-
peared in the leading roles. The production set
a new standard for amateur production. Stan-
ford campus, and we enthusiastically received.
"Rip Van Winkle" at the Victory, San Jose,
March 20, by St. Patrick's Parish Dramatic
Club, which produces a play annually during
the Lenten season for charity. Talented amateurs
only will appear in the cast.

FRANCIS ROBINSON.

TORONTO

TORONTO, CAN. (Special).—Attractions re-
ported were given March 12-17. Royal Alex-
andra: Welcomed by the most brilliant audience
of the season. "Pierrot the Prodigious," Marjorie
Paterson, proved a delightful treat. The
orchestra came into its share of praise under
the baton of Elliot Schenck.

Grand: "Peg o' My Heart," with Marion
Dentler as Peg, and a delightful one. The com-
pany is splendid all through, especially Wm.
Saurer as Jerry. Good attendance.
She's: "Four Husbands," as nice a musical
comedy as we have seen, heads a splendid bill.
Arthur Deagan (an old friend and favorite)
also scores well with his songs and stories.
Grace Carlisle and Jules Homer also Woolf and
Stewart are very enterprising. Good attendance.
Love's: "Woman Proposes," formerly seen
several times at She's, heads the bill and
makes its usual hit. Ronald, Ward and Farrow
are the best of the balance. Excellent attend-
ance.

Hippodrome: "Harvest Days" with girls in
gingham gowns and sunbonnets, presented a very
pretty picture and it was a clever little musical
skit at that, as the girls sing and dance well.
Other acts fair. Good attendance.
Love's were advertising "Henry Lewis" and
as it is some time since we were favored with
the comedian who poems a little, I was dis-
appointed when I found that the poster should
have read "Henry Lewis presents his brother
Adrian," and Adrian tries to do Henry's old
act—but?
GEO. M. DANFORTH.

SCRANTON, PA.

SCRANTON, PA. (Special).—One of the best
drawing attractions ever seen here was "Poli's
All American Circus," March 8-10. So great was
the demand for tickets that Manager Frank Whit-
beck was obliged to have an extra performance on
Saturday morning. Catherine Crawford with her
F. Fashion Show, and Larry Kelly in "The
Irish Emigrant," headed an excellent bill, week
March 12, to the usual excellent business. At
the Majestic, "The Military Maids," featuring
Will H. Ward and Martha Pryor, held the boards
the entire week to good business. The Strand
and Regent gave some of the latest releases in
photoplays to the usual good business.

M. E. Comerford, owner of the Strand and a
string of smaller theaters, has installed a
\$10,000 organ in the Regent.

C. B. DERMAN.

LOUISVILLE, KY.

LOUISVILLE, KY. (Special).—Victor Herbert's
"The Princess Pat," was seen and heard at
Macaulay's, March 12-14, pleasing excellent
houses. The much discussed Henry W. Savage
offering, "Every Woman," finished the week,
exciting favorable comment, and attracting sat-
isfying patronage. Raymond Hitchcock, a
Louisville favorite, March 19-21, in the musical
play, "Betty."

At the Buckingham the September Morning
Gloria Burlesque company, featuring Bert Ber-
trand, Florence Derley, Jack Dempsey and Marie
Walsh, had a highly successful week, March
11-17.

There has been no change in the overhanging
houses enjoyed by all of the moving picture
places.

The B. F. Keith house had a strong bill, em-
bracing Mrs. Gene Hughes and company, Ben
Dewey and company, The Seven Bricks, James
H. Cullen, Jane Ward and Billy Cullen, Bicknell
with Stella Mayhew and Billie Taylor as the
headliners.

J. D. Newman, one of the new owners of the
Gentry Dog and Pony Show was a visitor of
the week. His attraction will open the season
early in May at Memphis, Tenn., New Orleans,
La., following.

Louisville society people are actively rehearsing
"The Spring Bonnet," a bright musical comedy,
which will be presented at Macaulay's April 16-
18, the proceeds to go to charity.

John Mason, while here with "Common Clay,"
gave an interesting interview to a local paper,
in which he stated it was his intention to revive
the little playlet, "L'Ami Fritz," in which he
made such a marked success jointly with Marion
Manola in the early part of his career.

The Louisville Quintette Club gave its final
concert March 13, presenting an elaborate pro-
gram, embracing numbers from Wagner, Beeth-
oven and Schubert. The occasion reflected much
credit upon the conductor, Karl Schmidt, and
his musical associates.

A recent article in a local paper dealt in an
entertaining way with incidents in connection
with an engagement in the long ago in their
obscure days, of Montgomery and Stone at Old
Phoenix Hill Park.

Col. William H. McFerrit of the old McFerrit
Stock company who has been ill, is reported to
still be in a very serious condition. His chances
of recovery being lessened because of his age.

Announcement is made of the marriage en-
gagement of Antoinette Erwin Glover to Pedro
de Cordoba of New York. The bride is a daugh-
ter of the late Walter E. Glover, a prominent
Louisville man. She is an accomplished musi-
cian, having studied in Europe several years,
with the view of a career in opera. The groom
is well known as the Escamillo in the now
famous moving picture presentation of "Car-
men," with Geraldine Farrar.

Members of the theatrical profession, particu-
larly those connected with the business end of
it, visiting Louisville, will be pleased to learn
that John G. Bight, formerly with the Baltimore
and Ohio S. W. R. R., Louisville, has secured
a lucrative position with the Rock Island system.

A sad event of the week was the death of
Tony Landenweh, the founder of Fountain Ferry
Park, and a pioneer in open air amusement mat-
ters in this city. He retired from actual busi-
ness a number of years ago, and died at a ripe
old age in the full enjoyment of work well done,
and with the respect and affection of this entire
community.
CHARLES D. CLARKE.

EAU CLAIRE, WIS.

EAU CLAIRE, WIS. (Special).—The Grand:
Frank Otto in "Hit-the-Trail Holiday," Mar. 8,
filled the house and made big hit. "New
Spoilers" (film) drew beyond capacity for two
evenings and matinees—many being turned
away. Film packed the house two afternoons
and evenings. The Unique, Lyric and O'Kare
are showing feature films to big houses.
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LOS ANGELES

LOS ANGELES, CAL. (Special).—The Orpheum
offers us another week, March 12, with nine
numbers to its bill. The headlines are again
doubled, and are held by two women—one
Beatrice Herford, well known in New York, and
who delights with her clever character por-
trays, and the winsome little Japanese lady,
Haruko Onuki, who possesses a remarkably
fine soprano voice. She is graceful and beau-
tiful and has the added attraction of appearing
in her beautiful native costume.
Florence Ames and Adelaide Winthrop present
"Caught in a Jam." Mauric Burkhardt re-
turns in a bright monologue, "The Thief";
Henry Keane and Dorothy Mortimer in Mr.
Keane's "The Final Decree"; Benny and
Woods in "Ten Minutes of Syncope"; the
beautifully gowned and magnetic Farber Sisters
are here again and Riggs and Wichita in a truly
remarkable dance offering some of the most
artistic steps seen at the Orpheum for many a
long day.

The Morosco Theater has captured the best
English comedy that has been in the States
for the past twenty years, and it appears for
the first time in stock, after a run of one year in
New York. It is very French in its delicate
innuendos and spicy situations and the characters
are most wonderfully cast, and contain Bertha
Hann, Richard Dix, Ramsey Wallace and Lola
May, who play the principal roles, and the rest
of the company are equally clever in their re-
spective parts.

The much loved Rose Stahl will again be seen
in a role that she understands and portrays
so splendidly. She comes to the Mason in
Edna Ferber's "Our Mrs. McChesney," an
adaptation of the Emma McChesney stories in
the magazine. The Burbank offers the "Revue
of 1917" and this is described as being one
of the best musical bits offered for a very long
time.

J. VAN CARTMELL.

MEYERS MAKE-UP GUARANTEED BEST MADE

REPORTS FROM MIRROR CORRESPONDENTS

MINNEAPOLIS

MINNEAPOLIS, MINN. (Special).—After an absence of three years, Robert B. Mantell in Shakespearean repertoire returned to the Metropolitan Opera House. "The Merchant of Venice" opened the week's engagement, Mar. 12, and "Hamlet" was given on Tuesday night. Both productions were up to the Mantell standard. Repertoire for the balance of the week, Wednesday matinee, "Richard III"; Wednesday night, "Macbeth"; Thursday night, "King Lear"; Friday night, "Macbeth"; Saturday matinee, "The Merchant of Venice"; again, and Saturday night, "Richard III". Fritz Leibler, who has been leading man for Mr. Mantell for many seasons, is with the present company which also includes Genevieve Hamper, leading woman, and Ethel Mantell, daughter of the tragedian. "Fair and Warmer," week Mar. 19.

At the Shubert, the week's offering is a revival of "The Sultan of Sulu" with Frank Moulan in the title role. Mr. Moulan having joined the Fairbridge Light Opera company as chief fundraiser for a building campaign of four weeks. "Ernani" follows, week Mar. 18. Louis Mann in "Some Warriors" and Ray Samuels top a rather mediocre Orpheum bill. Good entertainment is offered at the Pantages with "Captive of the Desert" and "The Sign of the Cross." Chief interest at the New Palace centers on the "Revue a la Minute," which Martin Ferrari is presenting there this week. The act is made up of Minneapolis singers and dancers, eight girls and two men presenting several comic and dance numbers. It is an entirely "Made-in-Minneapolis" act and was well received at the opening performance. At the New Grand, the Four Nightingales are billed as headliners. A snappy burlesque show, "The Famous Monte Carlo Girls," with Frank "Hans" Murphy as leading comedian, is pleasing variety patrons.

Fritz Kreisler, the noted violinist, appeared as soloist with the Minneapolis Symphony Orchestra at the Auditorium Mar. 16. The Leonard C. Thompson war picture, "As It Really Is," is being shown at the Auditorium for the first five nights of the week. Other movie attractions are at the Strand, New Garrick, and The Lyric, has gone back to its old policy of two-a-week. After a varied career in recent years, embodying changes in name and policy, the Bijou, erstwhile popular Washington Avenue Playhouse is to come into its own again. Over \$15,000 has just been spent in re-decorating, providing a new ventilating system, new canopy and electric sign, etc. The Bijou will continue as a motion picture house, with a change of bill on Sunday, Wednesday and Friday, prices 10-cents any-seat-any-time. William G. Koenig and Al G. Kells will continue as managers. CAROLINE A. MENDEL.

SAN FRANCISCO

SAN FRANCISCO (Special).—Lina Cavalieri and Lucien Muratore returned for another concert which they gave at the Scottish Rite Temple, Mar. 12.

The City Hall which was completed about one year ago and which is said to be the finest in the world has been used quite frequently by movie picture concerns to cast their plays. On Mar. 9 the picture "Motherhood" was thrown on the screen in the rotunda.

Granville Barker, the London theatrical producer and playwright is lecturing at the different universities in this State.

The stars booked for the Columbia are William H. Crane, Cyril Maude, John Drew and Henry Miller.

Julian Eltinge with forty players in his company opened at the Columbia in "Cousin Lucy" to a full house. The report is that he broke the record in Los Angeles for a one-week run.

The Alcazar is doing the business of its life with Keith and Dill in "The High Cost of Living." The house is sold out every night.

The Court is running "The Blue Paradise" for the second week. "Kathleen" Mar. 19. "The Wigwam" Mar. 12-14; "The Ensign" this week, Mar. 12 with Stevens and George Cooper starring. "The Blue Mouse" next.

The Children's Theater at the Girls High School offered "The Snow Queen." Rose Stahl and Mrs. John Gottlieb chaperoned children from an institution as their guests.

The Orpheum has Natalie Alt and Law Dockstadter as the stars. Other good numbers are Moore, Gardner and Rose, T. F. Swift and company, Rita Mario and her orchestra and George Kelly and company.

The Empress had Peppie & Greenwald's All Girl Revue and pictures. Pantages goes right on with good bills playing to satisfactory business, and the "Hil" does likewise. A. T. BARNETT.

JERSEY CITY-HOBOKEN

JERSEY CITY (Special).—"The Birth of a Nation" drew large audiences to the Majestic Mar. 12-17. "Joan the Woman," Mar. 18-24. Music and fun at Keith's Mar. 12-14; business capacity. Appearing Mar. 15-17, Arthur Whitelaw, Stella Tracy and Earl McBride. The Hill and Ackerman company, Madison and Winchester Four Palatians, Kenway and Green.

The Lady Buccaneers' company proved a fine card at the Academy of Music Mar. 12-17, to packed houses. Will H. Cohen and Florentine McCleod are the principals, and they are surrounded by a clever company. "Hello, Paris," company Mar. 19-24.

Dave Marion and his fine company were at the Empire, Hoboken, Mar. 12-17, to capacity at every performance. It is one of the best companies seen here this season, and Dave himself is as good as ever. "Step Lively, Girls" company Mar. 19-24.

William Milne, treasurer of Keith's, returned to his desk Mar. 18 after a short illness. Elks' Minstrels Mar. 19-20, seventy people in the cast.

Edward O'Keefe, former orchestra leader at Keith's, returned to the city Mar. 18 after a two weeks' absence. WALTER C. SMITH.

PARSONS, KAN.

PARSONS, KAN. (Special).—Elks' Theater: Al G. Fields' Minstrels showed to a capacity house Mar. 5. Best Theater: Motion pictures Mar. 5. Gem and Grand continue to draw crowded houses and are showing good pictures. Vaudeville offerings at the Best Mar. 8-10 to S. B. O. CAROLINE A. MENDEL.

WORCESTER, MASS.

WORCESTER, MASS. (Special).—The legislature of various states has been thoughtful enough to provide chairs for shop girls and for workmen in the street cars, but it has remained for the formidable George Bernard Shaw to provide seats for actors. He has done it most successfully in his latest creation, the chair-drama, "Getting Married." For two hours and a half such excellent actor folk as William Faversham, Henrietta Crossman, Charles Cherry and Hilis Spang sat around a table and talked and talked at the Worcester Theater Monday, March 12. Of course, there is no reason why actors on the stage should not be made quite as comfortable as the audience, but it has taken Shaw to find it out.

Getting Married did a capacity business, some 200 of the fashion's and being present. Handling back about \$3,000 in real money, the box office help of the Worcester proved most obliging paying tellers on Tuesday, March 13, when Sarah Bernhardt, scheduled for two performances, failed to appear without the formality of notifying the audience.

"Watch Your Step," at the Worcester, March 10-20, following capacity business done by burlesque; the attraction March 15-17, being "The Auto Girls," not a bad show but one upon which the broom and cluster of morality could be exercised without injury to the house.

But two productions remain for the season of popular-priced shows at the Grand, which has made a decided success of the International Circuit bookings under the guidance of Billy Barry. Week March 19, Thursday, to be followed by "Quincy Adams Sawyer," week March 20.

Manager Barry has earned considerable credit for his fine work as the house was sadly in need of a strong prop when he took it over for Mr. S. E. Polk. His curtain speeches, delivered twice daily, after the fashion of the old rep shows, have done much to popularize the house, which has taken as a catch line, "Next Door to Everybody in Worcester," a creation of his own.

Augusta Perry, and a fair supporting company, in "The Guilty Woman," and A. G. Delemeter production, was the attraction at the Grand, week March 12. The show is based on mother love, and Miss Perry has much in common with the Dorothy Donnelly of "Madame X" fame in the leading role. The story is sufficiently unfortunate in the nature of its complications to be worthy of motion picture presentation. Vandeville seems to be suffering the heaviest under the Lenten season drain upon business. Picture business holds up about as usual.

GEORGE BRINTON BEAL.

DALLAS, TEX.

DALLAS, TEXAS (Special).—Dallas Opera House (Phil Greenwald, manager): The perennial and ever popular "Birth of a Nation" played to packed houses for eighteen performances, beginning March 3.

Majestic, Interstate vaudeville (Steve von Paul, manager): In an evenly balanced bill, week of March 11, Paul Morton and Naomi Glass offered their clean and bright light musical satire entitled "1916-1950," and it goes over with a bang. It is a pleasure to witness the endeavors of high class artists like these two who can save any song or musical without the aid of the old and time tried coarse wheeze.

Bob Dalley and company nearly captured the show in a farcical playlet, "Our Bob." It is a potpourri of foolish froth, fun, and frivolity and moves along with a zip. The Gerald's open in a novel display of musical numbers, an act of this sort is always more digestible than acrobats or animals. Dinkins, Barr and Everett have a black face comedy turn. "How It Happened," which bawls slightly at the knees. Jim Diamond and Sybil Brennan in "Niftyhouse."

Old favorites, are a scream, getting four houses without "stealing" a one. The Dancing Demons, in a whirlwind of novel steps, are talented youngsters, and keep the house full curtain.

FRANCIS FOLSON FIFE.

BRIDGEPORT

BRIDGEPORT, CONN. (Special).—The same big crowds attend weekly the vaudeville shows and movies at Plaza and Poli's Theaters. Robert Warwick in "The Arzelle Case" (first run here in town) proved a big song and applause picture at Poli's. Also vaudeville offered "In Days of Old" and five other pleasing acts. The last half of the week brought to Poli's a musical phenomenon, so to speak; a musical mystifier, a modern Tribby, who, influenced by her Sven-Diamond and Sybil Brennan in "Niftyhouse."

Old favorites, are a scream, getting four houses without "stealing" a one. The Dancing Demons, in a whirlwind of novel steps, are talented youngsters, and keep the house full curtain.

The usual motion picture completed the bill. Billy Arlington, tramp comedian, heads the show at the Colonial, and as usual his fun-making is a show by itself. A two-act musical review, "A Trip to Sunland," is elaborately staged and the musical program is catchy.

A new number to the Emery patrons is Edward Renaud's ventriloquist sketch. He is assisted by a dancer and singer in the late numbers. Leo Perukoff and Ethel Rose assisted by six ballet dancers offer a pleasing number. Chabel and Dixon appear in a musical act, and Hazel Mann appear in a comedy and song sketch.

ELMER C. SMITH.

BILLINGS, MONT.

BILLINGS, MONT. (Special).—Rabcock: Return Mar. 13 of "The Bird of Paradise," with a new Luana Olin Field. The role was exceptionally well handled by Miss Field, and the entire cast was on a par with her acting. Forest Stanley, a Pacific Coast favorite for several years, was excellent in the role of Paul Wilson. Ethel Remey, as Diana Larned, gave a finished performance. Other members were Robert Morris, James Appleby, James Nelson, David Landau, George W. Banta, Minnie Caruthers, Mabel Emerson, Laura Adams, Sarah Hall, Fanny Tantis, Frances Kewhall and Gladys Banks. As usual, the Hawaiian singers were excellent.

"The Princess Pat," March 20. The New York Symphony Orchestra, April 7.

EDWARD C. MARTS.

ALTOONA, PA.

ALTOONA, PA. (Special).—Mishla Theater offered "Very Good Eddie," Mar. 14 to crowded houses. "Gypsy Love," 16, good business; "Alone At Last," 17, large receipts; Annette Kellermann in "The Darling of the Gods," 22-24. Orpheum: "My Honolulu Girl" headed the bill and business was great. Kate A. E. Deeman, former manager of the Orpheum, is about town. Kretators the musician is also home for Easter.

ELLIS MARCH.

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APPLETON, WIS. (Special).—"Fay and Warner" played in a capacity house Mar. 8. The show made a tremendous hit and a return date is likely. Annette Kellermann Mar. 9-11. Joseph Winnimzer, manager of the Appleton Theater, is father to an 84-pound baby boy born Mar. 7. Joe is wearing the won't-come-off smile. GUYVAE KISS.

SELMA, ALA.

SELMA, ALA. (Special).—John Drew in "Major Pendennis," Mar. 18; Potash and Perlmutter, 19; "Bringing up Father in Politics," very good, at the Academy of Music. Photoplays at the Academy and the Walton.

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DULUTH

DULUTH, MINN. (Special).—Lyceum (J. L. Mortiey, manager): One night stand of "Hit-the-Trail Holiday," March 7, played to a crowded house. "Her Uborn Child," which ran for a week beginning March 11, was not as popular, but critics think it was unusually well acted and of great merit. Week of March 18, return of "The Bird of Paradise." The cast includes Olin Field as Luana, Forrest Stanley as Paul Wilson, and David Landau as the beach-comber.

Orpheum (Arthur B. White, manager): Edwin Arden headlined the bill week March 11. He presented "Close Quarters," a little drama filled with satirical mirth and surprises. Another popular skit was "A Happy Combination," by Charles Howard and his company. Stan Stanley was a favorite with his comedy role.

New Grand (Frank Phelps, manager): The latter half of week March 4 featured "Colored Gems," Ross and Ashton, comedians, and Newport and Stirk. The bill opening March 12 was topped by Madame Lavane and her classic dancers. Their interpretations of "The Barcarolle," "The Russian Maourka," and "The Butterfly and the Rose," were especially well received. The Gorman Brothers singing their own creations, and Jonathan, the monologist, were attractions. The house played to big capacity throughout.

WILDA HANSEN.

PROVIDENCE, R. I.

PROVIDENCE, R. I. (Special).—Huth St. Denis, widely known as an exponent of classic pantomime dancing, at Keith's, week Mar. 12, assisted by Ted Shaw and a dancing chorus of "Denishaws." Searl Allen formerly of Searl and Violet Allen and Edward Howard, one time of the Howard and North team, present a breezy sketch called "A Real Pal." Paul McCarty and Elsie Gray offer a musical travesty by Herbert Moor entitled, "The Suicide Garden." Nick Hufford and Dell Chain have an amusing turn and the performance of Lilliana comedians, toy canines, show skilful animal training.

The usual motion picture completed the bill. Billy Arlington, tramp comedian, heads the show at the Colonial, and as usual his fun-making is a show by itself. A two-act musical review, "A Trip to Sunland," is elaborately staged and the musical program is catchy.

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NEW BEDFORD, MASS.

NEW BEDFORD, MASS. (Special).—Olympia: Devotees of continuous pictures and vaudeville thronged this house March 12-17 and found excellent entertainment in a long, strong and varied bill. Vaudeville March 12-14, Jesse Hayward and company in "The Quiffier," Elmore Fisher, Hanley, Lum and Smith, Nine Bounding Bedouins and Helms and Emilion. Pictures: Mac Murray in "On Record" and Francis Nelson in "One of the Many."

Orpheum: Simond and Lake's up-to-the-minute burlesque, "The Auto Girls," proved to be quite satisfactory, March 12-14. The principals included Carol Schroder, Harry Seymour, James J. Lake, Fredie Amlett, Billy Hallman, Madeline Webb, George Walker and Captain Bennett and Son. There was the usual coterie of pretty girls, the swish of skirts and display of lingerie. Pictures at Allen's, National, Colonial, Strand, Bijou Casino and Comique draw enormous crowds and everything goes remarkably well.

WALTER S. MACPHAIL.

LANSING, MICH.

LANSING, MICH. (Special).—Lansing's newest theater, The Empress, opened March 8. Three shows are given daily: pictures followed by vaudeville is the bill. Changes twice a week. J. M. Neal is manager; seating capacity is 850. Orpheum: King Barret spoke to capacity houses, March 13. "Absinthe" in which he starred was also shown. LEOLA A. SPENCER.

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REPORTS FROM MIRROR CORRESPONDENTS

MILWAUKEE

MILWAUKEE, Wis. (Special).—The Orpheum is showing a feature picture called "Real Life in China," accompanied by a lecture of a troupe of Chinese. The attendance is very good. At the Buttery, "The Tale of Two Cities" continues to hold the attendance to capacity without abatement. At the Alhambra, Mary Pickford in "The Poor Little Rich Girl." No advance has been made in admission charge although the regular charge has been raised for some time past, but without any effect on the attendance.

"The Woman He Married" with Harry Minn and Miss Bentley is the stock offering at the Shubert. "The Great Lover" is being shown at the Davidson.

This week's Palace bill for both halves carries almost fifty people. The headline for the first half is "Honeycomb Isle," a comedy. The second half-week is headed by Woodfolk's Vanity Fair production, a musical comedy. Attendance is good. The Jolly Grass Widows with practically the same cast is showing at the Empress to very good houses.

Leo and May Jackson, bicyclists; Henri Kublik, violinist, and several other meritorious acts are on the Crystal bill. A waiting line is becoming a common occurrence at the Strand of late.

Burglars, with a banking for burlesque, broke into the box-office of the Empress one night this week and made away with seats for almost the entire balcony for an evening's performance, and 4 cents in cash.

The Theaterium has changed its name to the "Little Theater." This is Milwaukee's first movie house and has always played for 5 cents, now being the only house in the show district having a standing admission charge of 5 cents.

Work on the Miller Theater continues on the interior, and it is expected to open now within a month. William Gray, erstwhile manager of the Crystal will take charge, adding another playhouse to the numerous theaters now under control and ownership of this organization.

Julius Tannen, famed with the firm of "Potash and Perlmutter," provides a world of merriment at the Majestic. Anna Chandler renders a variety of songs and dances. A baseball fame is appearing with his two daughters. The feature sketch, always so pleasing at the Majestic is this week called "Maggie Taylor—Waitress" with Jean Adair in the lead. The house is frequently sold to capacity.

JOS. A. KISS.

ALBANY, N. Y.

ALBANY, N. Y. (Special).—The "Unborn Child," Howard McKenna Barnes's birth control drama, closed a highly prosperous week's engagement at Harmanus Bleeker Hall March 10. The performance embraced no objectionable features and pleased the patrons. Another show's all-star combination in "Getting Married," played to a full capacity house March 14. Same cast as in New York. Klaw and Brainerd's production of "Pollyanna" opened to a packed house March 16 for three nights.

Paul Kellner, in his cleverly done character in "Hello, New York," proved a strong drawing card at the Empire, week of March 12-17. The associate players were Lon Hascall, Kitty Garner, Nettie Nelson and Marie Gales. Business continues up to the capacity mark.

Precator Grant exceptionally entertaining vaudeville bill week of March 12-17, headed by "Jansen," in a deceptive act; Harry Gilfoyl in his famous "Baron Bands" impersonation, which scored its usual pronounced hit; Mrs. Thomas Whitson and company also won favor with packed houses for the entire week. Vaudeville and film features at the Leland and the Majestic, attracted large crowds for the week.

GEORGE W. HENRICK.

DES MOINES, IA.

DES MOINES, Ia. (Special).—Berchel Theater (Elbert and Getchell, managers): "Her Unborn Child," Mar. 7-10, seemed to please the audience. Oscar O'Shea, in the character of the physician, Cecilia Jacques as the girl, and Arthur Koh, Clara Reynolds Smith, Henry Garvey, were most adequate in their roles. Burlesque, "The Sporting Widows," featuring Harry Cooper, drew the usual packed houses.

"The Lilac Domino," Mar. 15: "Hit-the-Trail-Holiday," Mar. 16-17. The Empress (Elbert and Getchell, mgrs.): "The Red Heads," a musical tab top line for first half of week and for last half. "The Review of 1917." Business has been splendid all season at the Empress.

Orpheum (George Sackett, Res. mgr.): George White and Lucille Cavanaugh headline a most entertaining bill for current week. With Lambert and Fredericks a close second. Donahue and Stewart Clayton White and company in a sketch. "Peggy," Bert Kennedy, Bess, Parker and Burdell Patterson complete the bill.

Majestic (A. Frankie, mgr.): Mary Pickford in "A Poor Little Rich Girl," to excellent business. The Garden featured Marguerite Clark in her latest release, "The Fortunes of Pin."

KANN.

WILLIMANTIC, CONN.

WILLIMANTIC, CONN. (Special).—"War Brides" proved a great attraction at the Gem. "A Gentleman of Leisure," at the Looper, recalled to your correspondent, Wallace Eddings, who as a child, playing in "The Soudan," made week-end visits to this city visiting a friend. With his gray chin-chilla cap faultily set on his curly head he used to be seen here frequently although never appearing on local boards except in this picture. "The Gem" has most entertaining pictures to R. B. O.

The Metro Picture Corporation have conducted a most extensive return postal advertising campaign, sending cards to every name in the city directory which, with the replies received, show the public's favorite picture star.

O. C. PALMER.

MEDICINE HAT, ALTA.

MEDICINE HAT, ALTA. (Special).—Empress: Billy Burke made her initial appearance in "Thomas H. Ince's" "Peggy," Feb. 25, 27, and charmed everybody by her interpretation. S. R. O. at all performances. "The Man in the Moon," a musical comedy was well patronized, Mar. 1, 2, 3. "A Little Bit of Fluff" (Albert Brown), Comedy, Mar. 14, 15. "Max Robson in 'Making Over of Mrs. Matt,' 16. "Fair and Warner" (open), Robert Mantell, April 13.

Photoplays to excellent business at the Monarch and Dreamland.

P. H. RUBIDGE.

FALL RIVER

FALL RIVER, MASS. (Special).—Savoy: Bill March 11-17, the Steinfeld Trio, Frank and Deborah Thornton, Eddie Carr and company, Lil Keislaugh Figs, Florence Rose Fashions, Fox comedy, "Chased into Love," Keystone, with Sid Chaplain, Mary Miles Minter in "Youth's Endearing Charms," The Garden of Araby, a big spectacular operetta Phil Dwyer and company, George Beck, Fritzner, Bunce and Harley, Jack Alfieri and company.

Academy: Still drawing large attendance with feature pictures, March 11-17. Bijou: Mark Linder and company in the sensational one act drama, "The Criminals," Chabot and Dixon, the Randow Trio, Al Harris and Grace Lyman, Roberts, Stuart and Roberts, the Great Secret, "Ambrose" in a Keystone comedy, Fanny Ward in "The Winning of Sally Temple," Max Linder in "Max Comes Across," the Fritches, Three Rosellas, Sandy Shaw Six Berserkers, General Orders, (a new military act), March 11-17.

T. M. C. A. photoplays to capacity. Palace, Plaza, Globe, American, Tower and Star, motion pictures to large attendance. The Premier Theater on Rock Street is closed for all time and is being changed into a business block. It was opened by the late A. P. White, twenty-seven years ago under the name of "The Wonderland," the theater passed under the management of Al Haynes who renamed it "The Casino." Since then it has had many managers who have not been successful. The new theater to be built under the direction of Manager Spitz will be The Empire. Work will start in a few days.

W. F. GUN.

MOOSE JAW, SASK.

MOOSE JAW, SASK. (Special).—Allen (A. J. McKelvie, mgr.): "The Queen's Scepter," a fairy pantomime was presented Feb. 23-Mar. 1, by an excellent cast of home talent. It was under the direction of Mrs. Chas. MacLean, of Fort William, and pleased two capacity houses. Proceeds in aid of the Children's Shelter. "The Girl He Couldn't Buy" pleased fair business, Mar. 2, 3.

Vaudeville bill, S. B. Rosini and company, magic and illusion act, a big headline, the best of its kind seen here so far this season: "What Happened to Ruth," a satire in one act; The Senate Duet, those entertaining boys; The Reynolds, May Robson in "The Making of Mrs. Mott" was the theatrical treat of the season, 7-8. She is supported by an excellent cast including Edith Conrad, Elizabeth Warren, Marie Favey, Chester Manner, Burr Caruth, James I. Mitchell, Rider Davis, Frederick Trowbridge, Fred Glenn and George V. Hall. They played to good business.

"Little Peggy O'Moore" (W. B. Sherman), 10-17: "Fair and Warner" (Selwyn and company), 20-24: Canadian Advance and Tanks in Action, presented by Joy and Jules Allen, 25-31; Robert Mantell, Apr. 4, and "Freckles" (United Prod. Company), 5-7.

The Sherman (N. B. Sherman mgr.): Chas. Gramlich's Follies of the Day company opened Feb. 25 for an indefinite run of musical tabloids. Chas. Gramlich and Geo. S. Laetens are the chief funmakers and are an excellent team. Other members of the company include Palmer Hines, Theo. Findlay, Blanche Wilcox, Hazel Joyce, Marjorie Bush, Irene Hardy, Alma Hatch, Victor Londe and Mildred Harpham. Bills, week Feb. 26-Mar. 2: "The Sun and the Moon," "The Show Girl," week 5-10: "On the Border" and "The Red Mill." ALFRED W. LANE.

SHEBOYGAN, WIS.

SHEBOYGAN, Wis. (Special).—Sheboygan Opera House (John Vandervort, Manager): "Fair and Warner," March 6, played to capacity. The company gave excellent satisfaction. The big vaudeville bill, March 9-11, featuring Orville and Madeline in their wonderful ladder-balancing and trapeze act, included Geddis Brothers, acrobatic, Swift and Daly, H. and E. Miller, and the truth episode of "The Yellow Menace." Big business. Catherine Fausell Mead (a Virginian reader), under the auspices of the James H. Mead Club, March 17, in a program entitled "Plantation Days in Song and Story." Majestic. Good photoplays. The Elks lodge and individual members from all parts of the state were handily rewarded by the Sheboygan Elks for participating in the Fifth Annual Tournament of the Wisconsin Elks Bowling Association, which closed here March 4.

The management of the local Opera House requests the Mirror to say that the Opera House has not been offered for sale, rumors to the contrary notwithstanding. This for the information to the theatrical syndicate purchasing the largest playhouses in Wisconsin. Sheboygan will not be on the circuit. JOHN G. FAIDEL.

NEWARK, N. J.

NEWARK, N. J. (Special).—"Hit-the-Trail-Holiday," with Fred Niblo and company, was at the Broad, Mar. 12-17. Mr. Niblo was ably assisted by Thomas Irwin, Mac M. Barnes, Purnell B. Pratt, John B. O'Hara, Thomas Magrath, Joseph Allen, Frederick Maynard, Thomas Williams, Harold Grau, C. B. McKinney, Charles Martin, Al Gilmore, Hazel Lowry, Lorena Atwood and Laura Bennett. At the Strand, Geraldine Farrar in "Joan the Woman." Gene Greene was the headliner at the Palace, Mar. 12-14.

At Keeney's "The Janitor" portrayed by Jack Harold, Maud Harold, Florence Joyce and Kenneth Grattin. "What's Your Name" with A. Seymour Brown, Paul Afterton, Ray Bodine, Florence Bailey and Pauline Thorn, Frank and Blanch Wilbur, Tom Franklin, Frank Hughes, Steven Paul, Bess Heas, Nettie Hyde, William Gepe and Estelle Hayes.

At the Lyric James Manley and company. "Follow Me Girls" Clifford and other attraction. At Lee's "Holidays in Dixie Land," including William Marten, Virginia Richards and Chick Owens.

Geo. S. ALFLEGATE.

TACOMA, WASH.

TACOMA, WASH. (Special).—"Katinka," Mar. 8: good house. Boston National Opera Company, "La Boheme" and "Aida," matinee and evening, Mar. 10: light attendance. "Fantasia," Mar. 9-10: good bill of vaudeville. Attendance larger. Recent advance an advance of 5 cents to photoplays. The general admission now is, day, 15, night, 20.

FRANK B. COLE.

REPORTS FROM MIRROR CORRESPONDENTS

CALGARY-EDMONTON

CALGARY, ALTA. (Special).—The bill of Orpheum vaudeville drew good business at the Grand Mar. 5-7. Willard Mack's sketch, "A Double Exposure," was capably acted by John Webster and company; Eduardo and Eliza Canino are a clever pair of Spanish dancers; Nonette repeated her former success. Other acts: Kullervo Brothers, Ethel Hopkins, Halligan and Sykes and Brent Hayes. "A Little Bit of Flirt," featuring Albert Brown followed for three nights and did well. Week of Mar. 21 Orpheum vaudeville and "Fair and Warmer." Uneda Girls Jed and Ethel Dooley, Zelaya, Reed and Hudson, La Estrellita and Billy McDermott played to big business at Pantages.

EDMONTON, ALTA. (Special).—Albert Brown, with a fair company, did good business at the Empire Mar. 5-7 in "A Little Bit of Flirt." George Arlissworth's company, which was seen here early in the season in "The Roarer," returned Mar. 8-10 in "The Barrier." First half week Mar. 12 "Fair and Warmer." Pantages had another good bill Mar. 5-10, consisting of Leifon and Ounreese Webster, Beck and Fraser, Dan Bruce and Margot Duffet company in "A Corner in Wireless," Adler and Arline and "The Texas Round Up." Business good.

The Favorite Musical Comedy company at the Bijou continue to do big business. This week's bill, "The Fortune Hunter" and "Forty-Five Minutes from Broadway." Morris Milligan, who has been Pantages local manager for over two years is severing his connection with the circuit. This will be received with regret by all Pantages patrons. No better liked men have ever been connected with the theaters in Edmonton and Calgary than he and his brother Carl, now Pantages press representative in New York. Their uniform, courtesy and unceasing efforts to make their patrons comfortable and satisfied have had a great deal to do with the popularity of Pantages vaudeville in these cities. GEORGE FORBES.

SPOKANE, WASH.

SPOKANE, WASH. (Special).—Auditorium: "Kalinka," featuring Margaret Owen, John Roberts and Howard Langford, played to fair business Mar. 4-6. William G. Havis, age 39, who appeared at the Pantages theater, week Feb. 25, as a black-face comedian with Ella Von Kaufman, in a sketch entitled "The Willing Worker," was slashed with a razor in a Pullman car at the Northern Pacific station early last Sunday morning from under the left eye across the left cheek and temple, through the left ear and into the scalp behind as the result of a fight with two Pullman porters. The porters are under arrest. Both claimed to the police that Havis and other performers were under the influence of liquor and that they had insisted on a table being set up, which they declare was against their rules at that hour in the morning. At the emergency hospital, where Havis was taken, physicians tied up the arteries and inserted nearly 50 stitches before the hemorrhage would cease. Mr. Havis declared he was cut as a result of trying to aid a friend who was fighting with a porter. The trial has been set for Mar. 22. ROBERT S. PHILLIPS.

VICKSBURG, MISS.

VICKSBURG, Miss. (Special).—Walnut Street Theater (H. Mayer, manager): This popular little house closed its season with Robert Edson in "His Brother's Keeper," Thursday night, March 15. A crowded house greeted Mr. Edson in his play. Press comment all over the Southern territory has been favorable. The Atlanta (L. J. Pico, manager): Satisfactory photoplays, March 13-17. Bijou Dream (Harry Merel, manager): Crowded houses to excellent photoplays, March 12-17. Great Metropolitan Shows, week March 12, under the auspices of The Oddfellows. L. J. Pico, of the Fitzhugh Amusement Company has been appointed representative of the Mutual Weekly. He has made quite a success as an amateur camera-man, and will take any news of interest to the picture world in this vicinity. OTTO WEIMAR.

ROCHESTER, N. Y.

ROCHESTER, N. Y. (Special).—Anna Held in "Follow Me," announced for March 9, appeared at the Lyceum, 16. Her company included Sylvia Jason, Louise Mink, Edith Day, Billie Shaw, George Lydecker, Charles McNaughton, Paul Porcasi, Wilmer Bentley and William Seabury, and last, but not least, Henry Lewis and an attractive chorus. Sir Herbert Beerbohm Tree in "Henry VIII," supported by Edith Wynne Mathison and a large company, was the attraction, 19. Mital Hajos in "Pom Pom," supported by Tom McNaughton, Carl Gustav, Rita Dane, Detmar Popen, Harry Child, Edna Morn and Philip Traversa, played a return engagement, 22.

The Temple offered its patrons Madame Doree's Celebrities 5, an operatic impressions; Billie Montgomery and George Perry; Pinkie, the latest rival of Julian Eltinge; Spencer Kelly and Marion Wilder, Phil Kelly and Gavin in a musical act; Clara Howard, Al Rayno's Bulldog; The Weiss Family and Topical Review.

Osip Gabrieltch will play at Convention Hall, Mar. 21. Harold Bauer will be heard with him. Alma Gluck attracted capacity house at Convention Hall, 13. The Rochester Orchestra gave the last concert of the season with Gluck as the trump card, and although this was her first appearance in Rochester, she was warmly welcomed.

The Prince Street Players, an amateur organization, encouraged by the success of their first bill, are planning the production of four one-act plays at D. R. G. Institute of Music Mar. 27-28. Their bill will include Wilde's "House of Cards," Lady Gregory's "The Workhouse Ward," Wilde's "Dawn," and an episode from Schnitzler's "Affairs of Anatol." A. J. Warner, dramatic critic on the Rochester Times will appear with the players, also his brother J. A. Warner, who will essay the role of Anatol. Miss Anne Wynne O'Hara is coaching the players. B. H. LEFFINGWELL.

ST. JOSEPH, MO.

ST. JOSEPH, Mo. (Special).—At the Lyceum, Jack Reid and the Record Breakers played good business, Mar. 2, 3. Jack Reid scored heavily as did the dances by Alvara, the rope dance by the Webster Sisters, a cabaret specialty by the Kemp Sisters, Montgomery and Stone in "Chin Chin" received a royal welcome from packed houses, 4-6. It was home-coming week for the two stars and the welcome they received was close to a joyous riot. Virginia Ehrigott, Gladys Zell and Douglas Stevenson, and the Brown Bros. were the favorites after the stars. "The Garden of Allah," 9, 10, was well received by good business. JOHN A. DUNCAN, Jr.

KNOXVILLE, TENN.

KNOXVILLE, TENN. (Special).—Knoxville is prosperous theatrically. The Shriner's Minstrel Mar. 9, was far above the average amateur performance, and a financial success. Dorothy South, a prominent Knoxville girl, sang the leading role in "Princess Pat," 10. She has an excellent voice, a pleasing and vivacious stage manner and sufficient acting ability to carry her right along to a successful light opera career. The show as a whole was well received by two large audiences. Otis Skinner in "Mister Antonio," 12, was greeted by a capacity audience that made no effort to contain their enthusiasm over one of the best performances in many moons. The S. R. O. sign will soon be worn out from continued use at the Bijou. Good vaudeville at popular prices is the reason. Dan P. Trent is the manager who deserves the credit. CHAS. E. KRUTCH.

OTTAWA, ONT.

OTTAWA, ONT. (Special).—Russell: "In Walked Jimmy," pleased large audiences Mar. 9, 10, and matinee. "The Girl Who Smiles," fair performance to fair business, 12, 13. Griffith's motion picture spectacle, "Intolerance," week 26-31. Dominion: "Midnight Follies" scored great hit 12-14; others who also pleased were Lewis and Chapin, Black and Tan, The Wonder Act, and Devoe and Starna, to capacity business. J. H. DUBA.

DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that date.

DRAMATIC

ADAMS, Manda (Chas. Frohman Inc.): N.Y.C. Dec. 25—Indef.
ARLINS, George (Klaw and Erlanger and Geo. O. Tyler): N.Y.C. Feb. 26—Indef.
BATES, Blanche (T. H. Hunter, Inc.): Boston 10—Indef.
BEN Hur (Klaw and Erlanger): Detroit 19-24.
BERNHARDT, Mme. Sarah (Wm. F. Connor): Montreal 10-21.
BOHEMERANG, The (David Belasco): Chgo. Nov. 15—Indef.
BRAT, The (Olivier Morosco): N.Y.C. 5—Indef.
CAPTAIN Kidd Jr. (Cohan and Harris): Bklyn. 19-24.
CASE of Lady Camber (Chas. Frohman, Inc.): Balto. 19-24.
CHEATING Cheaters (A. H. Woods): N.Y.C. Aug. 9—Indef.
CINDERELLA Man (Olivier Morosco): Chgo. 11—Indef.
CLARKE, Harry Carson and Margaret Dale Owen: Empire Theater, Calcutta, India—Indef.
COME Back to Erin: Chgo. 19-24.
COME Out of the Kitchen (Henry Miller): N.Y.C. Oct. 25—Indef.
EVERY WOMAN (Henry W. Savage): Hamilton, O. 21. Columbus 23 Springfield 23. Lima 24 Detroit 26-31.
EXPERIENCE (Wm. Elliott,

F. Ray Comstock and Morris Grant): Denver 18-31, Wichita, Kan. April 1-4.
EXPERIENCE (Wm. Elliott, F. Ray Comstock and Morris Grant): Charleston, S. C. 15-17.
FAIR and Warmer (Selwyn and Co.): Minneapolis 19-24. St. Paul 25-31.
FAIR and Warmer (Selwyn and Co.): Phila. Feb. 12—Indef.
FAIR and Warmer (Selwyn and Co.): Boston Feb. 5—Indef.
FERGUSON, Elsie (Klaw and Erlanger): Bklyn. 10-24.
FISKE, Mrs. (Corey and Ritter): Chgo. 12-24.
FLAME, The (Richard Walton Tully, Inc.): Cleveland 19-24. Buffalo 26-31.
FOR the Man She Loved: Indianapolis 19-24.
FUGITIVE, The (Olivier Morosco): N.Y.C. 10—Indef.
GARDEN of Allah: La Crosse, Wis. 21.
GETTING Married (Wm. Faversham): Buffalo 19-21, Columbus, O. 23, 24.
GILLETTE, William (Arthur Hopkins): N.Y.C. Feb. 5—Indef.
GIRL of Mine: Phila. 19-24.
GOOD Gracious Annabella (Arthur Hopkins): Chgo. 4—Indef.
GREAT Divide (Henry Miller): N.Y.C. Feb. 7-Mar. 24. Bklyn. 26-31.

GUILTY Woman (Myro Producing Co.): Balto. 19-24. Phila. 26-April 8.
HER Unborn Child (Co. 1: Gaxolo-Gatta and Clifford Inc.): N.Y.C. 12-24. Schenectady 26-31. Buffalo April 2-7.
HER Unborn Child (Co. 2: Gaxolo-Gatta and Clifford Inc.): Phila. 12-24. Trenton, N. J. 26-28. Elizabeth 29-31. Paterson April 2-7.
HER Unborn Child (Co. 3: Gaxolo-Gatta and Clifford Inc.): St. Paul 18-24. Appleton, Wis. 27, 28. Marshfield 29 Minneapolis, April 2-7.
HIT the Trail Holiday (Cohan and Harris): Kansas City, Mo. 18-24.
HOLD ME, William (Lee Shubert): St. Louis 19-24.
IMAGINARY Invalid (Klaw and Erlanger): N.Y.C. 19-April.
IN Walked Jimmy (United Producing Co.): Toronto 19-24.
IRVING Place Theater Co.: N.Y.C. Sept. 26—Indef.
IT Pays to Advertise (Cohan and Harris): Johnson City, Tenn. 21. Bristol 22. Bluefield, W. Va. 24. Roanoke, Va. 26. Lynchburg 27. Durham, N. C. 28. Petersburg 29. Newport News, Va. 30. Richmond 31.
JOHNNY Get Your Gun (John Cort): N.Y.C. Feb. 12—Indef.

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KEEPING Up Appearances

(Butler Davenport): N.Y.C. 10-24.

KEELER, John E.: Omaha 22-24.

LILAC Time (Belwyn and Co.): N.Y.C. Feb. 6—Indef.

LOINER, The: Chgo. 12—Indef.

MAGIC (Mrs. Emilie Hapgood): N.Y.C. Feb. 12—Indef.

MAN Who Came Back (Wm. A. Brady): N.Y.C. Sept. 2—Indef.

MAN Who Lost (The Lieblers): Pittsburgh 19-24.

MAUDE, Cyril (Theo. W. Bartlett): Springfield, Mo. 21.

JOHN 22-24. Parsons Kan. 24.

Atchison 26. St. Joseph, Mo. 27-28. Lawrence Kan. 29.

Topeka 30. Wichita 31. Denver, April 2-7.

MILLIONAIRE'S Son and the Shop Girl Chgo. 19-24.

NAZIMOVA, Mme. (Chas. Bryant and Walter Wagner): Washington 19-24.

NJU (Joseph Urban and Richard Ordynski): N.Y.C. 22—Indef.

NOTHING But the Truth (H. H. Frazer): N.Y.C. Sept. 14—Indef.

OLD Lady 31 (Lee Kuzel): Bklyn. 19-24.

OUR Better (John D. Williams): N.Y.C. 12—Indef.

PAIS First (J. Fred Zimmerman, Jr.): N.Y.C. Feb. 26—Indef.

PEP, the Italian: Pittsburgh 19-24.

PEG O' My Heart (United Producing Co.): Kansas City 19-24.

PIERROT the Prodigal (Winthrop Ames and Walter Knight): Syracuse, N. Y. 19-21.

Buffalo 22-24.

POST, Guy Bates (Richard Walton Tully, Inc.): Boston 19-24.

POTASH and Perlmutter in Society (A. H. Woods): Chgo. Jan. 28—Indef.

ROBSON, May: Edmonton, Alta. Can. 19-21. Calgary 22-24.

Great Falls, Mont. 27. Helena 28. Anaconda 29. Butte 30. Bozeman 31. Miles City April 2. Bismarck, N. D. 3. Jamestown 4.

SEREMONIA (Julia Arthur): Chgo. 26—Indef.

SEVEN Chances (David Belasco): Balto. 19-24.

SIDNEY, George: Omaha 19-24.

SIS Hopkins: Cleveland 19-24.

SKINNER, Otto (Chas. Frohman, Inc.): Augusta, Ga. 21.

Macon 22. Montgomery, Ala. 23. Mobile 24. New Orleans 26-31.

SMALL Town Girl (A. H. Woods): Pittsburgh 19-24.

STAHL, Rose (Chas. Frohman, Inc.): Redlands, Cal. 21. San Bernardino 22. San Diego 23-24. Fresno 26. San Jose 27. Stockton 28. Sacramento 29. Oakland 30-31.

STARR, Frances (David Belasco): N.Y.C. Dec. 21-April 1.

TAILOR Made Man (Cohan and Hays): Boston 12—Indef.

TAYLOR, Laurette (Klaw and Erlanger and Geo. C. Tyler): N.Y.C. Nov. 27—Indef.

18TH Chair (Wm. Harris): N.Y.C. Nov. 27—Indef.

TREASURE Island (Chas. Hopkins): Phila. Feb. 26—Indef.

TREE, Sir Herbert Beerbohm: Rochester, N. Y. 19-21. Buffalo 22-24.

TURN to the Right (Winchell Smith and John Golden): Chgo. Jan. 14—Indef.

TURN to the Right (Winchell Smith and John Golden): N.Y.C. Aug. 17—Indef.

TWIN Beds (A. S. Stern): Anaconda, Mont. 21. Lewiston 22. Butte 23. Missoula 24.

UPSTAIRS and Down (Oliver Morosco): N.Y.C. Sept. 25—Indef.

WANDERER, The (Wm. Elliott F. Ray Comstock and Morris Gest): N.Y.C. Feb. 1—Indef.

WASHINGTON Square Players: N.Y.C. Aug. 30—Indef.

WILLOW Tree (Cohan and Harris): N.Y.C. 6—Indef.

PERMANENT STOCK

AKRON, O.: Music Hall.

ANDERSON, Ind.: Crystal.

BOSTON: Jewett.

BURTON: Copley.

BRIDGEPORT, Conn.: Lyric.

BROCKTON, Mass.: Hathaway.

BROOKLYN: Fifth Avenue.

BROOKLYN: Grand.

BUTLER, Pa.: Majestic.

CLEVELAND: Duquesne.

COLUMBUS, O.: Southern.

COVINGTON, La.: Colonial.

DENVER: Dedham.

DES MOINES, Ia.: Princess.

ELKHART, Ind.: Orpheum.

ELMHURST, N. Y.: Mozart.

EL PASO, Tex.: Crawford.

GRAND RAPIDS, Mich.: Columbia.

GREEN BAY, Wis.: Bijou.

HALIFAX, N. S.: Academy.

HAMMOND, Ind.: Orpheum.

HAVERHILL, Mass.: Academy.

HUTCHINSON, Kan.: Home.

KANSAS CITY: Grand Opera House.

LANSING, Mich.: Gladner.

LAWRENCE, Mass.: Colonial.

LOS ANGELES: Morocco.

LOWELL, Mass.: Opera House.

LYNN, Mass.: Auditorium.

MALDEN, Mass.: Auditorium.

MIAMI, Fla.: Strand.

MILWAUKEE: Shubert.

MINNEAPOLIS: Shubert.

MOBILE, Ala.: Strand.

MT. VERNON, N. Y.: New Bedford.

NEW BEDFORD, Mass.: New Bedford.

NEW BRITAIN, Conn.: Lyceum.

NEW HAVEN, Conn.: Hypocrite.

NEW YORK CITY: Lafayette.

NORTHAMPTON, Mass.: Academy.

OAKLAND, Cal.: Playhouse.

OKLAHOMA CITY, Okla.: Over-

board.

PASADENA, Cal.: Savoy.

PATerson, N. J.: Empire.

PHILADELPHIA: Knicker-

bocker.

PITTSBURGH: Empire.

PORTLAND, Ore.: Baker.

RACINE, Wis.: Orpheum.

READING, Pa.: Orpheum.

SACRAMENTO, Cal.: Grand.

SALEM, Mass.: Empire.

SALT LAKE CITY: Wilkes.

SAN FRANCISCO: Wigwam.

SAN FRANCISCO: Republic.

SANTA CRUZ, Cal.: Jewell.

SCHANTON, Pa.: Poli's.

SEATTLE: Orpheum.

SIoux CITY, Ia.: Grand Op-

era House.

SOMERVILLE, Mass.: Somer-

ville.

SPOKANE: American.

ST. JOSEPH, Mo.: Tootle.

ST. LOUIS: Players.

ST. PAUL: Shubert.

SYRACUSE, N. Y.: Welting.

TOLEDO: Palace.

TULSA, Okla.: Grand.

UNION Hill, N. J.: Hudson.

VANCOUVER, B. C.: Avenue.

WASHINGTON, D. C.: Poli's.

WICHITA, Kan.: Empress.

WILKES-BARRE, Pa.: Nesbitt.

WINNIPEG, Can.: Winnipeg.

TRAVELING STOCK

BESSEY Jack: Cedar Falls, Ia. 19-24.

Bohique 25-31.

DAVE, Walter (Adam W. Friend): Lewiston, Pa. 19-24.

JOHN G. and Little Fern: Lib-

eral, Kan. 19-24.

MAILORY, Clifton (Affiliated

Lyceum Bureau): Gardner,

Mass. 21. Wase 22. Haverhill,

23. West Roxbury 24. Guilford

Me. 26. Deep River, Conn. 29.

Suffern, N. Y. 30. Edmeston

31. Auburn April 2.

OTT Robert (Raymond Marr):

Ponchaespe, N. Y. 19-24.

SHERMAN-Kelly: Aberdeen, S.

D. 4-April 14.

OPERA AND MUSIC

ABARBANELL, Lina (John

Cort): Boston 5-17.

ABORN Opera Co. (Milton and

Sargent Aborn): Detroit 19—

Indef.

BEAUTIFUL Unknown (Messrs.

Shubert): Phila. 19—Indef.

BIG Show (Chas. Dillingham):

N.Y.C. Aug. 31—Indef.

BLUE Paradise (Messrs. Shu-

bert): Boston Feb. 6—Indef.

CANARY Cottage (Oliver Mo-

rosco): N.Y.C. Feb. 6—Indef.

CENTURY Girl (Chas. Dilling-

ham and Florence Ziegfeld):

N.Y.C. Nov. 6—Indef.

EILEEN (Joe Weber): N.Y.C.

19—Indef.

HANS and Fritz: Boston 19-24.

HANS and Fritz: New Orleans

19-24.

HAVE a Heart (Henry W.

Savage): Phila. 19—Indef.

HELD, Anna (Messrs. Shu-

bert): Cinti. 19-24.

HER Soldier Boy (Messrs. Shu-

bert): N.Y.C. Dec. 6—Indef.

HITCHCOCK, Raymond (Chas.

Dillingham): Louisville 19-

21. Indianapolis 22-24.

KATINKA (Arthur Hammer-

stein): Frisco 19-31.

KATINKA (Arthur Hammer-

stein): Phila. Feb. 26—Indef.

KATINKA (Arthur Hammer-

stein): Springfield, Mass. 23.

24. Bklyn. 26-31. N.Y.C.

April 1-5.

KATZENJAMMER Kids (Gas-

solo-Gatta and Clifford): Mil-

waukee 19-24. Chgo. 25-31.

Teledo, O. April 1-7.

LOVE Mill (Andrew Dippel):

Boston Feb. 19—Indef.

LOVE o' Mike (Elizabeth Mar-

bury and Lee Shubert): N.

Y.C. Jan. 15—Indef.

MILLION Dollar Doll (Harvey

D. Orr): Quebec, Ont., Can.

21. Oress Sound 22. Stratford

23. London 24. Chatham 29.

Woodstock 27. Galt 28. Kitch-

ener 29. Hamilton 30, 31.

MISS Springtime (Klaw and

Erlanger): N.Y.C. Sept. 25—

Indef.

MUTT and Jeff's Wedding (Joe

Pettingill): Loudonville, O.

21. Chgo. Jct. 22. Fremont

23. Ottawa 24.

MONTGOMERY and Stone

(Chas. Dillingham): Chgo. 11-

21.

OH, Roy (P. Bay Comstock):

N.Y.C. Feb. 20—Indef.

PASSING Show of 1916

(Messrs. Shubert): Chgo. Feb.



MOTION PICTURES

THE MIRROR MOTION PICTURE DEPARTMENT, ESTABLISHED MAY 30, 1906

THE MIRROR has been prone to disregard the frequent complaints of scenario writers to the effect that their plots are stolen by supposedly reliable picture concerns, but the fact that such things *do* occur has just been brought home to us by one of our regular correspondents. We learn from the lady in question, who shall be nameless for the purposes of this editorial, that she submitted to what she believed to be a reliable Western film company an original script—her first. It came back with the customary rejection slip, but with an added invitation to try again, with the possibility of better luck next time. She did not follow this advice, but six months later, she says, she was considerably surprised to read in *THE MIRROR* a review of the play she had written. It was changed a trifle, but the theme was intact. And what clinched the matter in her mind was that it had been released by the company to whom she had submitted her script, and directed by the man to whom it was sent.

An Inexcusable Act

It would be impossible to condemn too strongly methods of this sort. We do not believe that such occurrences are common, despite the assertions of some writers, but here is a case which, seemingly, admits of no other construction than that of deliberate theft. It would be stretching the long arm of coincidence out of all proportions to claim that this "just happened."

A guilty conscience, it is said, needs no accuser, and the guilty persons in this instance will possibly need no more than this reminder to recall their inexcusable, not to say criminal, action. It is too much to hope that they will make restitution to the innocent writer, who, disheartened by the return of her script, tore it up and renounced all ideas of becoming a successful scenarioist. But her play was evidently considered good enough to steal. This is *THE MIRROR*'s advice to her: That she send another script to the same company; a story, if possible, as good or better than the one she believes was filched by them. Other things being equal, we are inclined to think that she will receive a check. There is nothing quite so satisfactory as making the punishment fit the crime!

"Upon investigation, Los Angeles determined that nobody is more anxious for better films for children than the manufacturers themselves."—*The Majestic Monthly*.

F. R. Fancher, of the Pavilion Theater, Redondo Beach, Cal., in a recent issue of *Paramount Progress* made the following keen observation in the course of an article on advertising for exhibitors: "There is no set rule that can govern all localities. Each exhibitor must solve the problem for himself. He must meet the conditions which surround the locality from which he draws his patronage."

Later in the same article he remarks: "Advertising is a very important item. But what is of far more importance is to please your patrons after getting them."

We quite agree with Mr. Fancher, and also concur in his assertion that it is easier to please patrons today than was the case a few years ago.

"The Proper Study of Mankind"

We believe that an exhibitor must first of all be a student of human nature—this is particularly essential where he is operating a theater in a small city or town. Under such conditions he has an

opportunity in the course of time of becoming acquainted, if not personally, at least with the appearance and characteristics of his patrons. Even in the big city, certainly in the neighborhood theater, the proprietor can with a little effort acquire a great deal of valuable information by circulating about, occasionally talking to the people when op-



WILLIAM S. HART,
In "The Square Deal Man"—Triangle-Ince-Kay Bee.

portunity offers, in an unobtrusive way finding out their likes and dislikes. He assuredly can insist upon absolute courtesy on the part of his employees.

Extreme Courtesy

We recall a Western vaudeville theater which kept a placard prominently displayed for the benefit of employees. It contained a set of rules to be observed, and one of the principal things insisted upon was that a patron was "always right." This was carried out to the extent that if a mistake was made in change, and though the box office man knew he was right, the patron's version was invariably accepted. Perhaps this was carrying courtesy



PEGGY HYLAND,
A talented Vitaphone Star.

to an extreme, but certainly the theater was well patronized and there was never a house where the people were made to feel more entirely at home.

Wasting Time

Some one said the other day, "If I were a motion picture exhibitor, instead of standing around with others in the same line of business and talking hard times, or sitting in stuffy rooms at meetings of organizations, threshing out some personal dispute or squabbling over a minor point in ethics, I'd be on the job at my house, watching, talking to patrons when I could do so without being obtrusive. I would be thinking up new stunts for advertising, new ideas for reaching the playgoers, new plans for beautifying my theater and making it more comfortable for those who patronized it."

While we believe that organizations of exhibitors and others are a very good thing, and quite necessary, we also believe, with the one quoted above, that a lot of time can be wasted at meetings and in idle talk which might be put to better advantage.

"Tis education forms the common mind."—Pope.

Discussing the educational and artistic future of the motion picture in *The New York Times Magazine*, Edwin H. Blashfield, head of the Photoplay League Advisory Committee, has some interesting things to say, which in the main sound a clear note of confidence in the prospects of the screen.

Mr. Blashfield is an artist and decorator, not a film man, but he writes with considerable perspicuity. Oddly enough, he takes into account the significance of the elemental visual appeal, as did a certain Mr. Dana to whom we referred recently, but fails to find in the films the terrible menace that the latter claimed to see. Mr. Blashfield states that the pictures are a short cut to learning. The man in the street attends the pictures. "His imagination," says Mr. Blashfield, "if sluggish, is stimulated, and, if active, is whipped. . . . How can audiences be trained to turn rather to the good motion picture? Hardly by critical condemnation of the bad. . . . Making the good film more attractive than the bad one would seem to be the only certain way of succeeding."

His Summing Up

He concludes:

"When all is said it is impossible to doubt that the motion pictures have a future. Their character will fluctuate, successes will be achieved, mistakes will be made, but one has to recognize them as a potential force not only as an entertainer, but as an educator of that part of the public which stands most in need of education. If such is the case the difficulty of the problem in relation to them only makes the duty of studying it the greater. Already the material interests involved in their production are very great. Perhaps with equally great patience and intelligent study the motion pictures might become in time, and in a higher than a material sense, a real national asset."

The Constructive Spirit

This is a fairly constructive view of the situation, and neither *THE MIRROR* nor any publication or person objects to a consideration of possibilities, either for good or evil, in a given enterprise, if that consideration is in a constructive spirit. What all must deplore is the tendency to tear down without an indication of desire or intent to rebuild.

Incidentally, the Photoplay League does not purpose critically condemning the "bad" pictures. Its idea, rather, is to commend the good ones. This, we imagine, is a very sane method by which to operate.

Adam Hull Shirk.

SELIG NEWS REEL MAY RID DELAWARE OF WHIPPING POST

Camerman Assigned to Film Details of
Antiquated Custom

It may be that the Sellig-Tribune, the news reel, may be indirectly responsible for the abolishment of the whipping post which still is a legal institution in Delaware State. A Sellig Tribune Staff cameraman was recently assigned to Dover to film details in connection with the whipping post and the authorities postponed the execution of sentence because of the presence of the movie camera.

The Philadelphia Evening Ledger comments on the matter in a leading editorial as follows:

"If the performances of the Delaware authorities about their whipping post are so terrible a spectacle that they have to be postponed because a moving picture man is on the job in Dover, we can thank our stars for the movies. What is too lurid for the motion picture public in Philadelphia theaters, should be too lurid for the Delaware populace. The motion picture man should be on the scene of the next lynchings. The reforming influence of moving pictures should not stop there. There are many abuses which will not stand the light of day. Moving pictures of congested districts in slums, of the inadequate methods of distributing food, of injurious conditions in factories, of child labor, if shown on the screens, would be a forceful propaganda of reform."

KING BAGGOT ON TOUR

Makes Personal Appearances in Many
Theaters—Receives Ovations

The popularity of the well-known screen actor, King Baggot, if it were ever in doubt, has certainly been proved with a vengeance during his present itinerary, in which he has appeared in person at numerous theaters throughout the State of Michigan. He has been greeted with veritable ovations at each appearance, dined by the mayors of all cities, welcomed by committees at the trains and generally received with acclaim.

In a communication to THE MIRROR, Mr. Baggot says that business has been excellent and the picture in which he is appearing, "Abe Lincoln," made in Paris by Herbert Brenson—has met with remarkable success.

He has played Ann Arbor, Bay City, Battle Creek, Kalamazoo, Pontiac, Lansing and Grand Rapids. At the last named he appeared three days at the Powers Theater. Butterfield is the big man in the film business throughout Michigan, outside of Detroit, and has from one to three houses in every town of any size.

"Detroit," says Mr. Baggot, "is the busiest city I have ever seen. The streets are crowded day and night. There is an abundance of money; hotels overcrowded."

He will go to Ohio next to continue his successful tour.

EMMETT HALL'S RECORD

New Goldwyn Staff Man Has Done En-
viable Work

Emmett Campbell Hall, one of the best known scenario men in motion pictures who recently joined the Goldwyn Pictures scenario staff as an aide to Edith Ellis and the play-readers of that organization, is a Georgian who was educated in Washington and studied law at the National Law School. For three years he was in the diplomatic bureau of the Department of State, and later he became widely known through his contribution of articles and stories to many of the leading American magazines. In the field of the motion pictures, Mr. Hall was the first to novelize and publish in book form the story of a photoplay. This work, incidentally, sold in excess of 100,000 copies. His scripts have won him an excellent reputation for their thoroughness and attention to detail.

BEATRIZ MICHELENA HERE

Star of "Woman Who Dared" to Aid in
Final Preparations

Beatriz Michelena, the famous prima donna and dramatic star, arrived in New York recently after a safe trip from the Coast. Miss Michelena will stay in New York for a short time, and in all probability will assist A. J. Cobe in the final preparations of "The Woman Who Dared" soon to be released by the Ultra.

Miss Michelena will no doubt make personal appearances at the leading theaters which have booked "The Woman Who Dared," and during her stay in the East will sign up with one of the large producing companies from whom she has received offers.

It is the first holiday she has had for some time as her work kept her constantly at the studio, and she states that she is going to enjoy her rest for a month or so and then return to the West Coast for work.

The Triangle Theater, Brooklyn, has contracted for the entire output of Kiever Komedies with Victor Moore as the star. The first showing was held on Sunday, Mar. 18.



A GOLDWYN GROUP.

Allan Dwan, Director; Edgar Selwyn, Vice-President of Goldwyn; Margaret Mayo, Scenario Editor; Hugo Ballin, Decorator for Goldwyn, and Ralph W. Ince, Director.

MYERS-THEY COMEDIES ON PATHE PROGRAM

M. M. Dintenfass to Start Production of New Brand—One Reel
Per Week Promised

By the terms of a contract just consummated by J. A. Berst, vice-president and general manager of Pathe Exchange, Inc., and Mark M. Dintenfass, the latter will start at once on the production of a new brand of comedies for the Pathe Program which will be known as the Myers-They comedies and will feature the very popular Harry Myers and Rosemary They. This announcement is of particular interest to exhibitors in view of the great drawing power of the two featured players and the high reputation which Mr. Dintenfass has of being a producer of quality productions. The new comedies will strengthen the Pathe Program with a weekly one-reel comedy release of distinct merit and at the right time, since it was recently an-

nounced that the "Lonesome Luke" comedies will in the future be in two reels only and released at the rate of one a month.

Mr. Dintenfass has made a success of comedy production. His comedies are not of the slapstick kind, but are full of what is known as "legitimate comedy." The story is always clean, always refined and original. His sets are real creations and show a high sense of the artistic.

Harry Myers, like his co-star, Miss They, is known and very well liked wherever pictures are shown.

The stories of the new comedies will depict the laughable adventures of a newly married couple. The release date will probably be in the early Spring.

TWO MORE VITAGRAPHS FOR RIALTO

S. L. Rothapel Showing "Babette" This Week—Also Books
"More Excellent Way"

A Vitagraph Blue Ribbon is again featured at the New York Rialto this week. It is "Babette," with Peggy Hyland and Marc MacDermott in the leading roles. It is to be followed by "The More Excellent Way," co-starring Anita Stewart and Charles Hickman.

"Babette" is reviewed elsewhere in THE MIRROR this week. It will be a V. L. S. E. release April 2. The other picture is to be sent out March 26, just the reverse order to the Rialto showings.

S. L. Rothapel of the Rialto changed this order so that he might have an immediate opportunity to present Peggy Hyland to his patrons. It marks her first appear-

ance in that house, though she has twice played to big business at the Strand, the last time as co-star with E. H. Sothern in "The Chatter."

"The More Excellent Way" is a modern domestic drama. As Crissey Deselden Miss Stewart has a role wholly different from anything she has done in recent years.

It was because of her tremendous efforts in the production of this picture that Miss Stewart suffered her recent nervous breakdown, from which she has now recovered sufficiently to warrant the statement that, within a week or ten days, she will resume her work at the Vitagraph studios upon new productions.

PUBLIC HAS NOT SEEN LAST OF "SKINNER"

Three More Dress Suit Films from Essanay with Bryant Washburn Featured

So successful was "Skinner's Dress Suit," the Essanay film from the story by Henry Irving Dodge, that President George R. Spoor has contracted for three more features telling of other experiences of the fascinating clerk.

The titles of the forthcoming features are: "Skinner's Big Idea," "Skinner's

Baby," and, lastly, "Skinner's Waterloo." Bryant Washburn will be featured in all of them and will be supported by the identical cast which helped him make such a hit of "Skinner's Dress Suit." Harry Beaumont, who directed the first, will direct the new plays. Announcement of releases will be made shortly.

A UNIVERSAL RECORD

All records for speed in effective procuring of animated news were irrevocably shattered last week by the Cincinnati bureau of the Universal Animated Weekly.

Twelve minutes after an explosion had destroyed and set fire to the Ford Motor Company's plant in the suburbs of Cincinnati, the bureau had three cameramen on the job grinding out film for the Animated Weekly.



"THE BOTTLE IMP."
Lasky-Paramount.



"MYSTERY OF THE DOUBLE CROSS."
Pathe Serial.

NEED BRAINS, NOT ONLY BEAUTY, FOR SCREEN

So Asserts Jane Cowl, Star with Goldwyn,
Discussing the Question

Jane Cowl, the noted emotional actress and beauty now starring in New York in a play of her own authorship and soon to make her screen debut in Goldwyn Pictures, has stirred up a nice little controversy among metropolitan women that will find an echo in every part of America.

Beauty is not essential to stage success, nor is it the first requirement in the creation of a theatrical star, Miss Cowl has told an interviewer, and the faithful interviewer has taken good pains to get these utterances into print.

It is well to bear in mind, of course, that Miss Cowl when she expressed this opinion was thinking solely of the stage. She did not pause to think of the inexorable camera which one must face in motion pictures, a field that she is herself about to invade for the big film coalition recently organized by Samuel Goldfish, Edgar and Archibald Selwyn and Arthur Hopkins.

In this regard Miss Cowl says: "If beauty were the chief essential in pictures, would not the scores of lovely women who have now gone elsewhere have been retained?"

"You may be sure that those no longer meeting the public in motion pictures lacked either brains, ambition or capacity, or all three of those elements."

KITTY GORDON ROUNDS OUT BRADY-MADE WORLD'S FIRST YEAR

To Appear in "Forget-Me-Not"—Other
Announcements

The first year of Brady-Made World Film productions concludes with the release, on April 16, of "Forget-Me-Not," starring Kitty Gordon. This offering, based on the play in which Ross Coghlan formerly starred, was produced in Cuba by Emilio Chautard. Miss Gordon's company including Montagu Love, Alec B. Francis, George MacQuarrie, Lillian Horbert and Norma Phillips, "Forget-Me-Not" is said to be a drama with remarkably picturesque qualities.

The list of 52 photodramas released during the year by World Film is a notable one. The advance during the twelve months has been entirely remarkable. The World pictures Brady-Made now represent a most dependable and consistent program.

The releases of the next few months, inaugurating the second World-Brady year, promise many interesting things. Alice Brady will be seen in "Darkest Russia," Carlyle Blackwell, June Elvidge and Arthur Ashley in "The Page Mystery," Muriel Ostriche and Arthur Ashley in "The Wit of a Woman," Ethel Clayton and Montagu Love in "Pretty Polly Pollard," Alice Brady in "Maternity" and Carlyle Blackwell, June Elvidge and Evelyn Greeley in "The Price of Pride."

B. P. SCHULBERG, EDITOR!

He Is Now One of Staff of "Picture
Progress"

The March issue of Picture Progress, the monthly illustrated magazine issued by the Paramount Pictures Corporation in interest of better pictures for better theaters and a better public, is undoubtedly the cleverest and most attractive magazine that has ever been issued by this distributing organization. It also marks the entrance of Benjamin P. Schulberg as one of the editors of the publication, who with Harry Day, has been instrumental in making it one of the most sought after motion picture publications in the field.

The circulation of Picture Progress has taken a big leap during the past few months, and hundreds of exhibitors have increased their initial orders for copies, for distribution in their theaters. The exhibitors in most cases print the program of their pictures for their theater on the back cover page, which is always left blank on the magazine, which idea gives the magazine a two-fold advantage.

HONOLULU TRIP OFF

Ben Wilson, the prominent star of Universal, writes that, owing to the war scare, the Honolulu trip planned for a production is off. The slogan "Made in America" has been adopted by the company headed by Mr. Wilson, he declares. "The Voice on the Wire," a detective serial, is the vehicle in which he is now starring and was released March 12. Stuart Paton directed the picture. Another big feature with Ben Wilson in the lead is to be directed by Lois Weber. The coming production, according to all reports, is to be something exceptional in motion pictures.

TO MANAGE THREE HOUSES

MACON, Ga. (Special).—O. P. Hall, lately connected with Fox and Paramount, comes to Macon, Ga., to assume active control of the management of the Palace, Princess and Macon. These three houses are owned by the Empire Amusement Company.

ANDREW OLIVER ORR.

NELL SHIPMAN GATHERS MATERIAL FOR SCREEN ONLY BIG FEATURES Will Prepare Scripts for Williamson Brothers Film Corporation

FOLLOWING out a definite and far-reaching policy for the securing of the very best material from the unfrequented and most picturesque parts of the world for their future productions, the Williamson Brothers have entered into a number of contracts with prominent authors and will only produce original stories from writers of reputation of contract for books and plays which are amply protected by copyright.

After carefully reviewing the work of the successful photo dramatists, the Williamson Brothers decided upon Nell Shipman as the best qualified for their most unusual needs. As a consequence she is now sojourning in the Bahama Islands, with Cuba, Porto Rico, the Danish West Indies and other places of romance and beauty in the Caribbean Sea, included in her schedule.

Miss Shipman is accompanied by two motion picture experts and a private secretary and will "cover" most of the sub-tropical countries of the Americas. One ten-reel feature has already been completed, and stories, photoplays and photographic records will be secured throughout the tour.

Her long experience as a traveller, actress, director and photo dramatist fortifies her with the necessary ability for successfully carrying out one of the first and most unique undertakings in the history of the motion picture industry, and one which will furnish the Williamson Brothers and the Submarine Film Corporation those rare and much demanded photo-dramas which will be made and exploited by them



Unity, N. Y.

NELL SHIPMAN,
Who Has Temporarily Contracted to Place the Stage Cigarette in Storage Until Next July.

exclusively through their domestic and foreign channels direct to the markets of the world.

CHOOSE NEW FAMOUS PLAYERS FILMS FOR TWO FAVORITES OF PARAMOUNT PROGRAM

Marie Doro in "Heart's Desire" and Marguerite Clark in "The Amazons" Announced

Two particular favorites of the Paramount program will appear in Famous Players productions shortly. They are Marie Doro and Marguerite Clark.

Marie Doro, who has been starring in several Lasky pictures returns to the East for "Heart's Desire," by Eve Unsell, which is being produced at the Famous Players studio and will be released by Paramount on April 12. The title of the picture refers to a certain species of rose which plays an important part in the story. For the purpose of staging this picture director Grandon took twenty-six players to Florida in addition to Miss Doro, making one of the largest companies that was ever sent South for a single picture. Among them were Mario Majeroni, Albert Roscoe, Jean Gauthier, Helen Dahl, Gertrude Norman, Ida Darling, Edwin Sturgis and Harry Lee.

Jean Jacques Gauthier, a hero of the Great War and one of the most remarkable characters that has come to our shore since the great events of 1914, is playing an important part in support of Marie Doro in the Famous Players-Paramount picture, "Heart's Desire."

Though only twenty-five years of age, Gauthier has flirted with death and has lived more soul-stirring minutes than are given the average man to experience in a lifetime.

Arrangements have just been completed by cable with Sir Arthur Wing Pinero by the Famous Players Film Company for the starring of Marguerite Clark in an adaptation of the celebrated English author's famous comedy "The Amazons." This will follow "The Valentine Girl," in which Marguerite Clark will star on April 10, though the release date for "The Amazons" has not yet been determined.

"The Amazons" is the most famous of Pinero's earlier plays and had its first presentation in New York under the management of Charles Frohman who introduced Pinero's greatest plays in this country, a fact which has caused the British playwright to be known in this country as one of the Charles Frohman authors. Miss Clark will, of course, play Lady Thomasine, a role which has been enacted by some of the most distinguished actresses on the stage.

WILLIAM S. HART NOT TO LEAVE TRIANGLE

Noted Western Star to Remain with Ince, Asserts General Manager France

In reply to a rumor published in the news section of a New York theatrical paper last week, to the effect that William S. Hart intended to withdraw from the Triangle-Ince management upon the fulfillment of his present contract, R. W. France, general manager of the Triangle Distributing Corporation, has issued the following:

"A rumor appeared in one of the theatrical papers last week to the effect that William S. Hart was about to leave the employ of Triangle. We wish emphatically to deny this rumor. We have confirmed the fact by telegraphic communications with the Ince studio that there is no truth in it whatsoever."



LITTLE MARY McALISTER.
Essanay's Child Star.

MME. PETROVA STARTS WORK FOR LASKY Beautiful Dramatic Actress Will Be Seen in Egyptian Play, Directed by Maurice Tourneur

At Jacksonville, Fla., Mme. Olga Petrova has begun work under the Lasky banner in a new play for Paramount program under direction of Maurice Tourneur. It is laid in the time of Ramesses in Egypt.

Because of the fact that the Egyptian settings required for this production are especially elaborate, Albert Kaufmann, manager of the Famous Players studio in New York, accompanied Mme. Petrova and her company South for the purpose of supervising the erection of these settings and of

New Corporation Receives Quick Response on First Announcement

Elaborate features will be produced by Jaxon Film Corporation. It is announced, pictures similar to "Strife," starring George LeGuere and which is now being distributed on the state-rights basis.

"The theory of open market production," said an official, "is, as we see it, to produce pictures that are different, in some important essential, from the program releases. A picture of state-rights caliber must excel the average program picture in the strength of the story, general excellence of production, drawing power of the star, and also in spectacle value. Unless the state-rights picture does combine these necessary elements, there is no profitable market for it."

When the Jaxon Film Corporation undertook to produce features for the independent exchanges, these considerations were gone into very carefully. Stars of suitable box-office value were sought, and vehicles that were capable of extraordinary treatment on the screen were obtained.

"The result of our preliminary work may be seen in the quality of our first picture, 'Strife.'"

HEAVY DEMAND FOR LATEST PATHE SERIAL

"Double Cross" Being Widely Booked by Exhibitors

According to reports of advance bookings from Pathe's thirty branch managers, "Mystery of the Double Cross," the latest Pathe serial released March 18, which is being exploited by leading exhibitors as a feature attraction, promises to prove a greater box-office attraction than any of the recent continued photoplays of the House of Serials, including "The Iron Claw," "The Shielding Shadow" and "Pearl of the Army."

Mystery of the Double Cross" introduces to the serial public a girl of rare charm and beauty—Mollie King. Miss King's excellent work in "Kick In" has been widely commended.

There has been widespread comment about the excellence of the production. William Parke, who in the short time he has been in the picture business has earned a reputation as one of the leading directors, is responsible for this. Careful attention to detail is one of the principal characteristics of Mr. Parke's work and is evident throughout the serial.

All of the trade paper critics have been enthusiastic in their reviews of the opening episode.

PARAGON STUDIO TAKEN OVER BY FAMOUS To Be Used for Producing Paramount Pictures; Is Largest Daylight Studio in World

The Paragon Studio at Fort Lee, N. J., said to be the largest and most completely equipped daylight studio in the world, has been taken over by the Famous Players-Lasky Corporation and will be used for production of Paramount pictures.

The structure is to be renamed the Famous Players-Lasky Studio because of the fact that both the Famous Players and Lasky pictures will be produced in it.

When Madame Petrova returns from Jacksonville where she has gone to do the exterior scenes in her first Lasky-Paramount production, she will proceed immediately to the newly acquired studio at Fort Lee where Maurice Tourneur will complete the production. At the present



AL. LICHTMAN.

General Manager of Artcraft Pictures Corporation.

One of the filmdom's best known pioneers, Al Lichtman has played an important part in the advancement of the big-time photoplay. His sales and exploitation methods have won him wide recognition throughout the trade and there are few persons representative of any branch of the industry with whom he is not personally acquainted.

Upon the formation of the Artcraft Pictures Corporation he was immediately offered the important position of General Manager and that he is largely responsible for the rapid strides which this organization has evidenced during the short time it has been in business is readily appreciated by all who are familiar with the activities of the concern.

Mr. Lichtman's keen sense of equity in all his dealings with exhibitors has made him countless staunch friends among the film showmen throughout the country. The best test of a man's merit and capabilities is displayed in what his business associates and employees have to say about him. Everyone who comes in contact with "A. L." has a good word to say about his progressive business ideas as well as his genial personality and there is not an employee in the Artcraft office that would not be glad to go far out of the way to please him.

time Marie Doro is finishing the Famous Players production "Heart's Desire" at Fort Lee, and productions starring these two distinguished stars will be staged there from time to time.

It is interesting to note that in being assigned to the former Paragon studio as his workshop, Maurice Tourneur, the celebrated director who has just signed a contract with the Lasky Company, returns to his old home as it was he who originally had complete charge of the Paragon studio when it was first built.



BESSIE LOVE,
Triangle-Fine Arts Favorite.

BIG INTEREST AWAKENED IN "GOD'S MAN" State Right Buyers and Exhibitors Deluge Frohman Offices with Inquiries

The great interest manifested in the ten-reel super-production, "God's Man," which is soon to be released by the Frohman Amusement Corporation, with H. B. Warner in the stellar role, is demonstrated by the volume of inquiry which has come to the Frohman offices.

Joseph W. Farnham, exploiting the Frohman productions, has been deluged with inquiries and offers for territory and with requests for dates and booking. These latter in a great measure come from exhibitors who have enjoyed success with the previous Frohman productions.

The Exhibitors' Angle

Vitalized News and Views of Especial Interest to Motion Picture Showmen



IN OTHER CITIES

(From MIRROR Correspondents)

STAMFORD, CONN. (Special).—The Pictorial, a motion picture house, has discontinued. With the Crescent also closed this leaves the field to but three houses, Colonial, Strand and Lyceum, a strange condition in a city this size. The Alhambra, with vaudeville included, still draws record houses.

ROD H. WISDOM.

ELIZABETH, N. J. (Special).—With Celtic music in honor of the day the new moving picture theater in Roselle Park, which is housed in the Borough Hall, was formally opened March 17 by Alphonse Goettler, of New York. A high-class program of films was exhibited. This is not the first time film men have tried to do business in Roselle Park, but they failed chiefly because of a gradual decline in the quality of the films exhibited. Goettler says he will furnish good pictures.

E. M. SCANLAN.

DENVER, COLO. (Special).—The Rialto, showing Mary Pickford in "The Poor Little Rich Girl," entertained the State officers and members of the Legislature, and credential cards good for the balance of March for admission to the film theaters of the city have been placed on the desks of the members of the Legislature.

The censorship bills are apparently securely buried and will not come to a vote for the reason that they are inadvisable legislation and the popular demand for such legislation is not very strong. The law prohibiting Sunday theaters, which has been a dead letter for many years, is to be repealed, providing the upper branch of the Legislature reaches the bill for action.

FREDERICK D. ANDERSON.

BRIDGEPORT, CONN. (Special).—Olga Petrova in "Secret of Eve," The Great Secret Serial, and Pauline Frederick in "Sapho," drew big business March 12-17, to the Empire, where George Green manages.

A new big movie house covering East End activities is the Hippodrome, managed by Joseph Saperstein, a former New York theatrical man. This place is being rebuilt and remodeled on East Stratford Avenue by its enterprising manager. It will be finished by June, seating 1,200 people, at a cost of \$15,000 extra expenditure. First run pictures will be a feature. Big business now attends nightly the movies in this, one of the biggest, most congested and thriving centers of our manufacturing town.

MARY SAYLES HANCOCK.

SAN JOSE, CALIF. (Special).—In spite of the Lenten season the large motion picture houses of San Jose have projected their films before the usual well-filled houses.

A fairy film, especially adapted for the entertainment of children, was shown on the screen at the Liberty Theater March 9 and 10, once each day, through the courtesy of Managers J. H. Beatty and George P. Sharp.

Mrs. Albertine Crandall, a San Jose woman, wrote the scenario for the film, had it filmed in two reels at her own expense, made the costumes for the children—75 in all—who appeared in the production and wrote the accompanying music and song numbers incidental to the screening.

"Why the Poppies Sleep" is the title of the film and it is a really truly fairy story. Miss Pauline Sain, a well-known Pacific Coast actress, whose home is in San Jose, appears in the role of the fairy queen, and the other parts are filled by Santa Clara Valley children. The production was filmed in and about Los Gatos, a foothill suburb of San Jose.

It is a step in the widespread movement for films adapted especially for audiences of little folk and as such has received gratifying encouragement from local film fans.

FRANCES ROBINSON.

KELLARD APPEARS IN PERSON

BRIDGEPORT, CONN. (Special).—Ralph Kellard, Pathe star, appeared in person at the Liberty Theater, Bridgeport, Conn., recently; a special program was arranged in appreciation of Mr. Kellard's appearance, which was called "The Quadruple Kellard Day"; it included the showing of "The Precious Packet," the five-reel Pathe Gold Rooster feature, in which Mr. Kellard is starred; the final chapter of "The Shielding Shadow," and the current chapter of "Pearl of the Army," the two Pathe Serials, in which Mr. Kellard is the co-star. This was Mr. Kellard's first appearance in person at any theater since his debut in motion pictures, and the packed houses which greeted him testified to his popularity.

NEW DETROIT HOUSE

DETROIT, MICH. (Special).—A new moving picture theater with a seating capacity of 3,600 was opened to the public on March 7—the New Madison Theater. Admirably located at Broadway and Grand Circus Park, representing an investment of over a quarter million dollars, the Madison will jump into instant popularity. It is the creation of John H. Kunsky, king of the motion picture industry in Detroit, who for a number of years has been ably assisted in his various enterprises by George W. Trendle, a well-known Detroit attorney. The decorative scheme of the Madison is from the Italian renaissance, a color scheme of green, gold and old ivory predominating throughout. C. Howard Crane, the architect, has arranged an original stage setting; it is a complete dome, and the pillars and dome are colored with a combination of the three primal hues. The orchestra pit is also new, being in three elevations and in full view of the audience. Mr. Kunsky is in position to offer at the Madison the newest and best creations of the film world.

ELTP A. MARONI.



REMARKABLE FEAT OF BILLING
"JOAN THE WOMAN"—NEW YORK CITY.

BILL HAS "STING"

Connecticut Measure for Censorship Deemed Unsafe

A bill was introduced into the Connecticut Legislature recently which provided for a commission of three persons at \$2,000 a year salary to examine and approve films in the state. According to the terms of this bill, the commission could appoint deputies, there being no limitation placed upon either the number or salary. Nor was there any limitation placed upon the character of the film which might be excluded from circulation; such as whether it was indecent, obscene or immoral. It simply said that all films should be examined by it before exhibition. It also provided that the rate for examination should be 1c. a foot which means \$10 a reel. This would cost the motion picture industry, assuming that all the photoplays produced are shown in Connecticut, at least \$100,000 a year. This is the most unreasonable bill which has been presented to any legislature for action.

Despite the character of this bill only three persons were at the hearing before the Judiciary Committee on Wednesday, March 7 to oppose it. They were—an exhibitor from Hartford, B. J. Salvini, an exhibitor from New Haven who was represented by an attorney, and Cranston Breton, chairman of the National Board of Review. The unreasonable character of the bill was drawn to the attention of the committee and following the hearing it was believed that the bill would not be reported favorably.

THEATER IN LONG ACRE SQUARE

Long Acre Square will have still another theater. It will be a small one, 75x100, at Nos. 130-134 West Fifth Street, for concerts and producers of motion pictures. The site was bought recently by George Backer, Arnstein & Levy through Joseph P. Day.

The California Motion Picture Corporation has started work upon "Hari Karl," a screen adaptation taken from Julian Johnson's celebrated play by the same name.

NOT AN AUSPICIOUS TIME TO TAX FILMS Wheeler Committee Believes It Inadvisable at Present—Report Submitted to Appear in Full in THE MIRROR

ALBANY, N. Y. (Special).—That the singling out of the motion picture business at the present time for special taxation would be inadvisable, owing to transformations going on in the industry, the European war's effects, and the salaries paid to stars, is the opinion expressed in the report to the State Legislature of the Wheeler Investigating Committee, which was submitted last week.

Later, the Committee believes, the return of normal conditions may justify a scheme of taxation embracing the film industry and the whole amusement field.

The committee believes that the public welfare demands the immediate creation of a State department to take charge of licensing persons, firms, corporations and associations engaged in the production, distribution or exhibition of motion pictures. Praise is given in the report to the way in which License Commissioner Bell handles the moving picture situation in New York city.—GEORGE W. HEARICK.

COMPLETE REPORT

(Believing the report, whatever its limitations, contains much interesting material, worthy of preservation in the archives of the industry, THE MIRROR will print it in full, beginning with the following installment and continuing in succeeding issues until completed.)

Report of the Joint Legislative Committee to Investigate the Moving Picture Industry

To the Senate and Assembly of the State of New York:

Under concurrent resolution of the Senate and Assembly adopted Jan. 3, 1917, a joint committee of the Senate and Assembly was appointed "to investigate whether the moving picture industry is a proper subject of State taxation, and if the com-

The operation of obtaining scenarios, picturing scenes and producing negatives is usually called "production." After the negative has been produced, numerous prints are then made for the purpose of enabling the picture to be exhibited. It is the usual but not the universal practice for the "producing concern to retain title to the negative and to the prints made therefrom.

Speaking generally, the negatives, as well as the prints therefrom termed "positives," all of which are on celluloid film, are made and perfected at studios and laboratories outside of the State of New York, most of them in the States of California, Florida and New Jersey. The number of positives ordinarily required to be made of a given picture in order to serve the territory included in the United States, varies from about twenty-five to forty.

On the average from one-eighth to one-tenth of the total number of positive prints made from a negative for use in the United States are used in exhibiting a picture throughout the entire State of New York. In other words, from three to five positive prints are so used in the State of New York.

The positives are usually sent to exchanges located in the various parts of the United States for renting to exhibitors. This part of the business is termed "distributing" and is usually conducted by corporations. In some instances the distributing company owns or controls the pictures to be distributed. In other instances, the company or concern which produces the pictures owns or controls its distributing agencies or exchanges. Sometimes there is merely a contractual relation between the producer and the distributor, by which the producer furnishes the distributor with a definite or specified number of pictures at definite times or during a definite period, the distributor paying the producer either an agreed price for the pictures or a percentage of the rentals obtained, or both. Generally speaking the distributor determines its own policies or methods of distribution. Its books are usually kept at its main office and the business is directed from such office. Nearly all of such main offices seem to be located in the City of New York.

Sometimes the pictures are sold outright, with the restricted privilege of exhibiting them in certain prescribed limits, which system, with variations, is known as the "State Rights System."

The arrangement or contract between the distributor or "exchange" and the exhibitor provides for the payment of an agreed rental by the exhibitor for the exhibition by him of the picture handled by such distributing agency.

Quite generally the exhibitor is required to make deposits with the distributor or "exchange" as a guarantee of the fulfillment on his part of the terms of the contract, and upon which deposits no interest is paid or allowed. These deposits in the aggregate amount to a very substantial sum. It would appear that in some instances at least, these deposits are used to a considerable extent in financing the business of the concerns holding the deposits.

Generally the exhibitor is required to bear the expense of the transportation of the positive between the exchange and the theater.

Early in our investigation, it developed that one comparatively large concern and one or two lesser concerns were engaged quite largely in the production and distribution of improper and indecent sex and vice pictures. Some of the best and most representative men connected with the industry testified that the motion picture industry, which they believed to be capable of accomplishing great good, was being substantially injured by that class of pictures and that while, in comparison with the total output, the percentage of such pictures was small, the evil effects on the industry and upon the public, particularly upon the young were deplorable. In some instances, the producers and distributors of these improper and indecent sex and vice pictures have been able to obtain the support of so-called purists, reformers and up-lifters on the ground that such pictures "teach great moral lessons." Careful investigation proves that the audiences who witness them have not gone to see the exhibitions of those pictures for the purpose of being taught a great moral lesson, and that the effect of such pictures instead of being beneficial is harmful. The necessity for the creation of some means whereby the production, distribution and exhibition in this State of that class of pictures could be prohibited and prevented without serious injury to the reputable concerns engaged in the industry was so great, both from the standpoint of the industry and of the public, that the Committee has given particular attention to that branch of the investigation, in which it was materially aided by representative men connected with the industry, with a view to devising a system of regulation by



ORPHEUM THEATER, CHICAGO.

Big Lobby Banner Displayed at First Showing of Powell-Mutual's Production of "The Greater Woman."

mittee so deem the kind and amount of taxes to be imposed."

The Committee met in the City of New York Jan. 18, 1917, since which time it has been proceeding with the work for which it was created, examining many witnesses, among them being some of the most prominent men connected with the motion picture industry. In connection with this work, the committee has taken upwards of two thousand typewritten pages of testimony, and has examined or caused to be examined exhibits consisting of many thousands of sheets and pages relating to the subject under investigation. From such records, the following facts appear:

1. The motion picture industry is one of comparatively recent development. It has divided itself into three main divisions or branches: namely, producing, distributing and exhibiting.

The producing branch of the industry in the main is carried on by corporations, practically all of them having offices in the City of New York, from which offices the business is directed. The same is true, to a considerable extent, of the concerns engaged in the distributing branch.

INFORMATION OF IMPORTANCE TO MOTION PICTURE

EXHIBITORS

Film Showmen Everywhere
Are Urged to Write THE
MIRROR Concerning Their
Problems. Suggestions Will
Be Welcomed

licenses and license taxes as hereinafter particularly set forth.

There were produced before the Committee forms of contracts used by different concerns engaged in the production and distribution of pictures. Among such contracts is one used by a concern which is notorious for the immoral character of its pictures. Such contract illustrates the attitude and moral conception of the men engaged in the production, distribution and exhibition of indecent and improper pictures. The following paragraph is taken from that contract:

The exhibitor shall not be relieved of the obligation to pay for any feature by reason of any act or action done, performed, passed or provided by any board of censors, committee, public official, bureau, department, legislature, assembly, public act, ordinance or act of any official in any state, county, city, borough, township, town, village or other community that shall prohibit or prevent the exhibition of such feature, and the exhibitor shall not be liable to the exhibitor for any damage of any kind, nature or description that may be suffered by the exhibitor by reason thereof.

When it is considered that the average exhibitor does not have any opportunity to inspect or to know the character of the great majority of pictures which he has advertised to exhibit until he sees them as they are exhibited to audiences in his theater, the strangle hold which such a producer or distributor of motion pictures has upon the exhibitor under a clause like the one above quoted will be understood. It also shows the lack of decency on the part of the concern putting out such pictures and its utter disregard for the public welfare.

Motion pictures are not only exhibited in theaters and places for profit, but they are also used to some extent, at least, in churches, clubs and educational and other institutions. In some theaters the entertainment consists entirely of the exhibition of pictures while in other theaters the exhibition of pictures constitutes but part of the program.

Pictures are exhibited by means of a projecting machine and a screen. The positive is passed through a projecting machine at a high rate of speed and under such conditions as to cause serious damage to the film unless the machine itself is kept in proper condition and unless the operator is not only skilled but careful in the operation thereof. Leading men in the industry pointed out that there was a very large loss to the business in the mutilation of and other damage to the film in this operation, and which loss they believed could be very substantially lessened by proper supervision of the business of exhibiting motion pictures.

(To be Continued)

The Successful Cameraman

By ALVIN WYCKOFF, Director of Photography, Lasky Studio, Hollywood.

(The following brief article on camera work by an acknowledged expert, written expressly for THE MIRROR should be exceptionally interesting to all film folk.—Editor.)

"Why are there not more good cameramen?"

"That is a very difficult question to answer," said Alvin Wyckoff, director of photography at the Lasky studio. "Of course a great deal depends upon the producer—upon the director with whom the cameraman is working, upon the resources at hand etc.

"Experiments are expensive, and some firms do not allow a cameraman sufficient funds and equipment to carry out an idea, which might be of great value. Jealousy on the part of a consulting specialist might influence the producing company to discard a really good idea. All these things the cameraman, who is anxious to forge ahead, must overcome by gaining the confidence of his director.

Director and Cameraman

"A good director will usually make a good cameraman, but a good cameraman seldom makes a good director. By this I mean that the cameraman may be ever so clever, have a splendid understanding of the qualities of light as well as a thorough knowledge of the secrets of the laboratory, but if the director to whom he is assigned turns a deaf ear to his suggestions and is not willing to experiment with the lighting effects, and fails to see the advantage of photographing at certain times to get the desired effect, when the picture is completed, the photography and lighting, if deficient, are scored to the inability of the cameraman. On the other hand, if the producer is cognizant of the value to his production of good photography, he will work with the cameraman to secure the best effects. A picture may be perfect as to dramatic technique, but if it is poorly photographed, it will never be a success.

"The man who makes a success with the camera is the man who is continually studying and is ready to grasp a chance when it comes his way. He lets none of the little details get by him; he studies the best works on the art of photography,



A. S. ABELES (top)
HENRY M. FRIEDMAN.

These two executives with ten as good salesmen as there are in the East are increasing weekly the collections of the New York branch office of Pathe. A. S. Abeles is branch manager and has charge of the general business of the office; H. E. Friedman, the associate manager, has charge of the sales force.

and understands every chemical process through which the film passes. He should have a practical knowledge of the laboratory, optics and every detail of his camera. To sum it up, he must be an artist, a chemist, a photographer, an optician, and offer his suggestions at the most opportune times. A man should be unassuming, quiet, and not too much puffed up with each degree of success as he attains it. When he believes he has reached the top and knows all there is to learn, he usually begins his backward trend. As in everything else in the world, there is progress in photography and all its tributaries, and every day the up-to-date cameraman is becoming more valuable.

Rules for Success

"An anticipation of his director's ideas and needs will go a long way toward making a successful cameraman. Be eternally

INDIANA SUNDAY OPENING BILL RECALLED, BUT SHOWS CONTINUE ON SABBATH

Error Ties Up Measure for Short Period, but Friendly Arrangement Permits of Exhibitions in the Meantime

The apparent conflict in the matter of the Indiana Sunday opening bill for motion picture theaters, by which it appeared that the measure providing for exhibitions on the Sabbath had, after passing both Houses of the Legislature, been held up by the Governor, was explained clearly by Charles C. Pettijohn, attorney for the Indiana Motion Picture Exhibitors' Association, who was in New York last week.

The old Sunday laws, dating back to 1855, and amended on various occasions to permit of Sunday baseball, etc., were to be amended by the new McCray Bill, which made it possible to have picture shows on the Sabbath, with the following clause: "Nor shall any of the provisions of this section be construed to prohibit the operation of motion picture exhibitions of a historical, moral or educational nature." And the words "after 2 p.m." were to be added to section one by a House Amendment. Following this was a provision which virtually did away with censorship though a commission was provided for which would examine pictures, but from which there would be no cause to fear unfair dealing so long as the pictures exhibited were of a moral character. It also provided for equalizing the license fees.

Error Causes Delay

By a mistake of the enrolling clerk, according to Mr. Pettijohn, the clause "after 2 p.m." was omitted, and Governor Goodrich recalled the measure which bore his signature and now holds it on his desk, *in statu quo*, until the next session of the Legislature, which is to be within ninety days, when the bill goes through with only that addition. However, picture shows will be and are being operated in Indiana on the Sabbath, after 2 p.m., without interference, since the bill is considered a law, and the film men will live up to the 2 o'clock clause exactly as if it were in the measure. In fact, the whole thing now rests upon a friendly agreement between the Governor,

who has the picture men's interest at heart; the church federation and the film exhibitors.

During two years past Indianapolis has had Sunday shows but with considerable legal difficulty; now this is obviated. And all of the State will find it possible to enjoy pictures on Sundays so long as these pictures are of a moral character. Exhibitors failing in this requirement, it is understood, will be summarily dealt with.

Worked Hard for Measure

It is largely due to the efforts of Frank J. Rembusch, president of the Exhibitors' Association and Mr. Pettijohn, the attorney, that the amicable adjustment of the difficulties in Indiana has been brought about. Mr. Pettijohn deprecates the methods employed in some States with such problems and believes that they very often defeat their own ends. Senator Franklin McCray, father of the open Sunday bill, also deserves much credit.

"Everything is now on a friendly basis; we quit calling one another names and won a victory," said Mr. Pettijohn.

A Broad-Minded Governor

It is a significant thing that Governor Goodrich, a man of high principles, a churchman and a worker in the Sunday schools, evidently approves of Sunday pictures of the right sort. He maintains that people can not be driven to church and that good, clean films are more helpful than harmful. Such an attitude, the Indiana exhibitors believe, might well be adopted by the executives of certain other States where there is so little inclination to be broad-minded in these matters. Indiana, they maintain, will have clean pictures and those who have only Sundays to indulge in this form of entertainment will be able to do so without hindrance while the showmen, as long as they live up to their agreement, will not be interfered with.

acted on its stage. If the building is rebuilt it will not be for theatrical purposes. The Jefferson, built in 1915, burned in 1908 and was rebuilt in 1907. It is one of the very handsome playhouses of this section. W. V. FINK.

AVERT A REAL CRISIS

According to dispatches from Newcastle, Ind., Nathan Schaffner, of the Big Feature Rights Corporation, exploiting Selig's "The Crisis," is thankful that he is yet alive and still on the job. "The Crisis" was playing the Kaler Theater in Newcastle when the cyclone struck the town. While the city was in an uproar and in the midst of the terrific wind storm which demolished houses, "The Crisis" orchestra kept the audience spellbound by beautiful solos. There were four encores in the darkness, as all lights were out, due to the storm. A panic in the theater was averted only by the presence of mind of the musicians.

Billie Rhodes, the renowned comedienne, will be featured in a series of 52 one-reel comedies to be released through Mutual under the general title of Strand Comedies.

Helen Holmes and her company are running some desperate risks in their efforts to inject the desired thrills into "The Railroad Raiders," the latest Mutual-Signal series. Last week there were two very narrow escapes from serious accidents.



MAKING BROADWAY STAR FEATURES (GENERAL FILM).

Left to Right: Billie Billings, Robert Hill, William Dunn, Eulalie Jensen, Brinsley Shaw, and Charles Davis.



"BROADWAY JONES."

One of the First Stills of the New Cohan Aircraft Feature—The Comedian's Initial Dip Into the Films.

FEATURE FILMS OF THE WEEK IN REVIEW

"THE DARK ROAD"

Five-Part Drama by John Lynch. Featuring Dorothy Dalton. Produced by Triangle-Ince-Kay-Bee Under the Direction of Charles Miller. Supervised by Thomas H. Ince.

Cleo Murison Dorothy Dalton
Carlos Costa Robert McKim
Capt. James Murison Jack Livingston
Gladie Constable Jack Gilbert
Sir John Constable Walt Whitman
Lady Mary Constable Lydia Knott

"The Dark Road" introduces us to a war-time vampire who, under the circumstances is far deadlier than any ordinary variety of the species in times of peace. It is a brilliant character study of a beautiful but fiendish woman, who spends her time, while her husband is fighting at the front, in alluring young recruits from their post of duty and in carrying on clandestine affairs with foreign spies. A letter from her husband containing private military information is forced from her by her last lover, who uses it in his capacity as spy and brands her husband as a traitor. The vampire's death is unusual and suggests "The Picture of Dorian Grey." When her husband returns to murder her, she cowers beside a huge picture of Cleopatra, which she has always identified with herself; the infuriated man throws a dagger which pierces the heart of the picture and at the shock, the modern Cleopatra falls dead. This manner of her taking-off may seem a bit fantastic, as does the extraordinary ease with which state secrets are communicated without benefit of censor, but the atmosphere of the situation is so skillfully created that it permits most impossible situations to be taken for granted. The remarkable beauty of the setting in an old English estate and the perfection of every detail of direction, compensates almost entirely for slight discrepancies in the plot.

Dorothy Dalton, as the perfidious heroine, was a most alluring combination of beauty and fiendish charm. Her support was literally perfect from the three men, who are in turn her victims, to the gray-haired eunuchs, butlers, etc.

This story could be effectively advertised as an awful warning to vampires who continue to ply their nefarious arts while their country is at war.

A. G. S.

"A TALE OF TWO CITIES"

Five Part Drama Adapted from the Novel by Charles Dickens Featuring William Farnum. Produced by Fox Under the Direction of Frank Lloyd.

Charles Darnay William Farnum
Sidney Carton Jewel Carmen
Lucie Manette Charles Clary
Marquis St. Evremonde Herschel Mayall
Jacques De Farge Rosita Marstini
Madame De Farge Josef Swickard
Dr. Alexandre Manette Ralph Lewis
Roger Cly William Clifford
Gabelle Marc Robbins
Jarvis Lorry Olive White
Miss Pross Willard Louis
Mr. Styrger Harry De Vere
Gaspard Harry De Vere

"A Tale of Two Cities" has a more eccentric scenario plot than any other story of the great English novelist. No story of the French Revolution could fail to have the dramatic value of that most dramatic period and the action and main situations are far more adaptable to the screen than the character novels which are typical of Dickens' work. The history of the young adventurer, Sidney Carton, whose turbulent life ends in a supreme sacrifice on the guillotine, makes an intense and vivid picture staged against the flaming background of the Reign of Terror.

William Farnum stretches the resemblance between Carton and Darnay by playing both the roles through double exposure. He is a bit heavy and mature for either of these youthful heroes but his excellent acting relieves this defect in his appearance. Jewel Carmen is a beautiful and touching Lucie and the minor characters are well cast.

A. G. S.

"AS MAN MADE HER"

Five-Part Drama by Helen Beare Featuring Gail Kane. Produced by World Under the Direction of George Archambaud.

Claire Wilson Gail Kane
Mason Forbes Frank Mills
Grace Hughes Gerda Holmes
Harold Forbes Edward Langford
Claire's maid Miss Layton
Nurse Miss McDonald

Although the title appears to present this heroine "As Men Made Her" it seems unjust to put all this responsibility on one mere man for a more heartless leading lady never pilled her vengeful arts through the hectic scenes of a domestic melodrama. That is until the fifth reel when her nature suddenly changes; she develops a sudden love for her husband, a natural affection for her child and a righteous hatred of the villain who perishes miserably in a drunkard's grave. The domestic entanglement is complete as the plot progresses. The heroine is first entrapped by the villain just after she has left finishing school and forced to become his mistress through a long span of years during which she becomes a familiar figure in a bohemian cafe known as Montmartre. When her seducer casts her off on the pretext that he is about to be married, she vows to revenge her wrongs on all mankind that she can reach, so

goes systematically to work to wreck the villain's home by marrying his brother and then renewing the old affair in his own home under the eyes of his wife. A child is born but this effects no change of heart until the infant nearly dies while its mother is at a cafe with her old lover—this narrowly averted tragedy causes instant reform—she begins to adore her baby, confesses "all" to her husband and casts off the villain forever. The last scene shows a charming picture of domestic bliss.

Gail Kane made an effective picture in her various and elaborate evening gowns which were all stages of décolleté. The scenes in the cafe were most realistically staged and served as a background for a striking Hawaiian dance.

There are tense scenes enough in this lurid tale and although they are not of the highest dramatic type, the production as a whole will appeal to patrons who demand constant and obvious thrills.

A. G. S.

"THE DUMMY"

Five-Part Detective Drama by Harvey J. O'Higgins and Harriet Ford, Featuring Jack Pickford and Directed by Francis Grandon. Produced by Famous Players for Release by Paramount.

Barney Cook Jack Pickford
Babbings Frank Losee
Mr. Meredith Edwin Stanley
Mrs. Meredith Helen Greene
Beryl Meredith Ethelmary Oakland
Rolie Hart Ruby Hoffman

Reproducing upon the screen a successful stage play does not always prove an easy task; comparisons more or less odious are



A SCENE FROM "THE DUMMY"—FAMOUS PLAYERS.

liable to be drawn and an audience is likely to be exacting in its demands. It is hard to see, however, where those who witness this screen version of "The Dummy" will have any reason to complain of the manner in which it has been transferred. The story is highly exciting, at times amusing, and fairly convincing. But the most satisfactory feature is the manner in which the spirit of the piece has been retained. The boy character, the innate love of the normal youth for "detective" adventure; the whimsical adoption of Barney by Babbings—all of these things made the play and the story alike diverting and unusual. And they have not been lost on the screen. It is a creditable piece of work and all concerned are due to share in that credit.

Jack Pickford as Barney, the "dummy," is better if possible than in his former youthful roles in "Seventeen" and "Great Expectations." Frank Losee is a very acceptable Babbings, the great sleuth who affected to despise Nick Carter methods and employed them himself. Little Ethelmary Oakland as the child who is kidnapped and Helen Greene as her mother are delightfully cast. Ruby Hoffman is a good heavy character, while Edwin Stanley does well as the father of little Beryl.

The screen adaptation follows with considerable fidelity the stage production. The child of an estranged couple is abducted and Barney Cook, fed on five-cent fiction, loses his job as a messenger just at the psychological moment. He gets a position with Babbings and is sent as a deaf mute to spy on the kidnapers. He finally rescues Beryl and claims the large reward after an exciting chase in which he escapes a greedy "hick" sheriff.

The picture affords splendid material for advertising; as it is Jack Pickford's first individual starring vehicle, he should be exploited.

A. H. S.

"THE PULSE OF LIFE"

Five-Part Drama by F. Mangis Ingleton, Featuring Wedgewood Nowell and Gypsy Harte. Produced by Bluebird, Under the Direction of Rex Ingram. Released April 2, 1917.

Liaette Gypsy Harte
Buckety Sue Dorothy Barrett
Molly Capels Molly Malone
Domestic Nicholas Dunew
Guido Serrani Wedgewood Nowell
Stanford Graham Willard K. Wilson
"Taco" Joe Albert McQuarrie
Luigi Magato Edward Brown
Hasting Capels Seymour Hastings

"The Pulse of Life" is a sensational, but somewhat gloomy drama of an Italian fishergirl in the lowest haunts of New York. The story begins delightfully with a series of picturesque coast scenes, but the action is soon transferred to the underworld of a great city which is reproduced with sordid if accurate realism. In the midst of this evil environment, we follow the adventures of a young Italian girl, who has been lured from her home on the Coast by an artist who soon deserts her for another fancy. Another artist (a noble one this time) rescues her from the underworld cafe in which she is singing, and takes up her cause with the villain with the result that, when her peasant lover is condemned for the crime, he is on the point of being executed when the real murderer confesses, and saves him (at a fraction past the last moment) from the electric chair.

Gypsy Harte is always a welcome addition to the Bluebird productions. Her piquant face and vivid personality are more

precious nature, while he is listening. His direct questions would have exposed him in nearly every case. But this is a small flaw in an otherwise engaging picture, which shows the efforts of a reform governor to get at the man higher up, who is blocking his plans to perfect the prison system.

Babbis is employed and gets evidence as a prisoner, and later as secretary to Miss Ainsworth (played by Myrtle Stedman). He discovers that her affianced is the real crook, exposes him and wins her love.

The photography is excellent, the direction good, particularly in the fight scenes, and the settings all that could be wished. Miss Stedman's exceptional charm, her alluring smile and ability as an actress, with Mr. Reid's pleasing personality and histrionic powers, make the picture well worth witnessing.

A. H. S.

"MOTHERS OF FRANCE"

Five-Part Drama by Jean Richpin, Featuring Sarah Bernhardt. Produced by the Societe Generale d'Eclipse. Under the Direction of Louis Mercanton.

Madame Joan Marsay Sarah Bernhardt
Martin Saxe Albert Signer
Maj. George Marsay Jack Denbourg
Robert Marsay Aubrey Andie
Victor Duval Frank Delmar
Marie Alice Lagrange
Pierre Albert Signer, Jr.

The dominant note in "Mothers of France" is its utter sincerity. It makes use of none of the spectacular tricks that characterize the typical war drama. The almost naive simplicity of the story and action only serves to throw into stronger relief the appalling realism of the conflict now raging over the charming fields and friendly little towns of France. What plot there is deals with the stately and aristocratic Mme. Marsay, chateaine of an old French estate who through the heroism and death of her only son in battle learns to merge her sorrow with the peasant mothers in the common democracy of suffering. It is difficult to mark where the story begins and the actual war pictures end, for the action is woven in with scenes taken on the battlefield and in the hospitals of France. It is another presentation of such productions as "Fighting for France" and "The Battle of the Somme," with the addition of human interest in the plot of a touching love story.

The final personal touch in this most personal drama is the appearance of Mme. Bernhardt in the leading role. Perhaps no living actress has so identified herself with her nation as she has with France, and it is the last touch of poetic justice that gives her the role of mother to the soldiers of her country. Her support was excellent, especially in the work of Alice Lagrange and Jack Denbourg.

While the play was being shown at the Hialto, the enthusiasm of the audience suggested more the Rue de la Paix than Broadway. The significance of the theme as applied to our present situation evidently impressed the crowd and as a result the picture was applauded with a vehemence that was almost French in itself. Exhibitors should realize that the value of the play lies in its relation to the war crisis in this country as well as in the appearance of the great but venerable French actress.

A. G. S.

"HER FATHER'S KEEPER"

Five-Part Drama by Robert Shirley, Featuring Jack Devereux. Produced by Triangle-Fine Arts.

William Masters, a powerful financier Frank Currier
Claire Masters, his daughter Irene Howley
Ralph Burnham, son of rival financier Jack Devereux
Business Manager Jack Raymond
Detective John Hanneford
Butler Walter Russell

"Her Father's Keeper" is a comedy-drama based on the eternal conflict between the new generation and the old. It introduces us to a gentleman of the old school who has advanced views on business ethics but quite Mid-Victorian ideas on woman's sphere. When his daughter rebels against the idle life he has planned for her and insists on finding work, he casts her off with old-fashioned paternal rage, only to have her turn up later in his office as his stenographer and save him from the consequences of a very doubtful business deal. The half-serious plot is enlivened by the very spontaneous bits of humor introduced by Jack Devereux as the young business man who is in love with the independent daughter and who proposes at regular intervals, without being depressed in the least by his constant refusal. This cheerful young man gets his effects over through rapid and graphic gestures which convulse the audience. He could easily carry all the action in a play especially featuring his good natured drollery.

Irene Howley is a pleasant, sensible looking heroine, but entirely too sedate and matronly for her role. Frank Currier makes the character of the crusty old master of finance lovable as well as irritating and the rest of the cast was excellent.

Exhibitors should make the most of the presentation of a young and pretty girl in the midst of frenzied finance, a situation which always has picturesque possibilities and which in this case has been delightfully handled.

A. G. S.

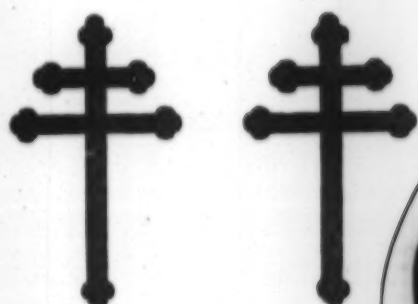
(Continued on page 28)

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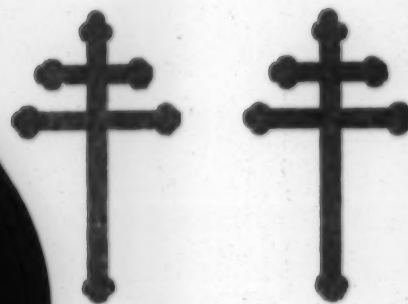
MYSTERY OF THE DOUBLE CROSS

is the best!



It is so good in story,
so good in cast, so
good in direction that
each two reel episode
is a feature in itself!

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an original story
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FILM MEN FORM NATIONAL DUTY COMMITTEE

Associated Motion Picture Advertisers Institute Campaign to "Mobilize the Movies" and Swing Influence of Industry Into Line for Patriotism and Preparedness

Mobilize the movies!

This is the slogan under which the Associated Motion Picture Advertisers have instituted a campaign to swing the tremendous influence of the great industry into line for patriotism and preparedness. The association comprises the publicity men of virtually all the producing companies, who, when the present national crisis arose, saw in the machinery of the moving picture activities, the most powerful and direct appeal possible, to arouse the citizens of the United States to a realization of their privileges and attendant responsibilities. The formation of a National Duty Committee was the result.

Upon placing the suggestion before the executive heads of the great corporations which they represented, the publicity men were immediately given, not merely endorsement, but *corps blancs* to call upon any member of each of the organizations at any time and for any purpose along the line suggested for national propaganda. Accordingly President Wilson has been notified of the instrument at his command.

But, most important of all, for the first time in the history of the world, a government has at its disposal a means of presenting to the most unlettered person a clear and convincing statement of the situation, at an hour when the real peril is that the peril may not be understood. The Associated Motion Picture Advertisers believe that the only danger in which the Republic may find itself is the same as that which existed in England for almost two years after the great war began—apathy. The first intention therefore, is to make every man who possibly can be reached through the moving picture, understand that this is his country, and if the country is forced into war, it is his personal war. Following are the various divisions of the campaign as outlined:

Campaign Divisions

1. Motion Pictures.—The organization of a quick acting, easily handled, fully responsible bureau in New York city, which shall immediately prepare two feature motion pictures to be shown before twenty million people in the twenty thousand motion picture theaters in the United States. The immediate use of smaller reels, picturing Army maneuvers, Navy maneuvers, battleships with their crews, views

of the West Point and Annapolis Cadets on review and other patriotic subjects, now available from the libraries of the motion picture companies. The idea is to secure these without cost and to secure their exhibition with the co-operation of the National Association of the Motion Picture Industry and the Exhibitors League of America, and all its locals in various States of the Union.

2. Screen Slides.—The preparation of fourteen slides with proper slogans and patriotic appeal which will induce recruiting. These slides to be changed daily and two to be used each day.

3. Posters.—The preparation of 24-sheets, 6-sheets, 3-sheets and 1-sheets by poster artists of exceptional ability, and this art service to be voluntary. The securing of the co-operation of bill posting companies throughout the United States, so that such posters should be given the right of way over all commercial and theatrical posters. This to reach into every state, city and town of the United States. The posters would bear, for example, such appeals as, "Every man who is a man will do his duty"; a second one picturing a woman with a child in her arms standing at a cottage door with the inscription beneath, "It is for these your country needs you"; a third, with the American flag and the inscription, "All you can do for it is none too much"; and a fourth, also with the American flag, with the words, "If it's worth living under it's worth fighting for." All the designs for the above and similar posters will be executed immediately so that there will be no delay in putting the plan into operation when the necessity arises.

4. Newspaper and Magazine Advertising.—The preparation of page, half-page and quarter-page advertisements by expert advertising men. This service also to be voluntary in behalf of recruiting. The drawing up of a full schedule for the placing of these advertisements so that they can be published on the receipt of a telegram from New York simultaneously with the opening of special recruiting stations in the various sections.

5. Newspaper Publicity Co-operation.—Immediately getting in touch with the editors of the newspapers in the United States, and arranging for the publication on notice of material to crystallize public

sentiment on the subject of recruiting. Also there will be secured the co-operation of such news agencies as the Associated Press, the Publishers Press, the American Press Association, the Western Newspaper Union and all the larger advertising agencies of the country.

This plan of action was first submitted to an official high in the councils of the War Department, and who has rendered America signal service on several memorable occasions, but whose name, for political reasons, it is necessary to withhold. His comment was that the plan was the most practical and valuable for the purposes in view that he ever had encountered. With this encouragement the enthusiasm of the members of the organization was redoubled, particularly upon receiving such letters of endorsement as the following:

Strong Endorsements

Adolph Zukor, Famous-Lasky: "We wish to compliment the Association of Motion Picture Advertisers upon the initiative and patriotic interest in the country's welfare at this critical period, which it has displayed by offering its services and those of its various members to the Government to assist, in whatever manner is possible, the stimulation of a recognition of everyone's duty to the country, and for the inducement of obtaining enlistments in various volunteer organizations of the country's defensive branches. We wish to take this means of assuring you that we are very glad to have any members of your organization that are employees of this company devote all the time that is necessary to the work which your organization is planning in this direction, as their contributions to the tremendous efforts now being put forth by all patriotic citizens to place the country in the most able position to defend itself from any act of aggression or enemy."

Walter W. Irwin, Vitaphone: "Permit me to congratulate you upon this praiseworthy action which necessarily increases the pride of all of us in the fact that we are members of an industry which can, and will be of great service to the people of this country, and the members of which, whether they be Republicans or Democrats, are to a man back of the President at all times, in the country's foreign relations.

Therefore, call upon every officer or member of this organization for any and all assistance any of us may be able to render in the carrying out of your object."

J. A. Berst, Pathe: "I am familiar with the project which your association has of furnishing aid to the National Government in the promotion of recruiting and of arousing a proper patriotic spirit in the citizens of this country in the event of war with Germany. I shall be most happy to extend to your body in this laudable enterprise whatever assistance I can in general, and specifically whatever motion pictures that we may have that will illustrate and aid in the promotion of this campaign, we will be most happy to furnish."

F. B. Bradford, Gaumont: "The Gaumont Company may be depended upon to make every move the necessities of the times may dictate. No company in America recognizes more fully what these may be, for our Paris house and the London branch have met conditions which we should be only too proud to emulate did occasion require."

Letter to President

Similar letters were received from R. A. Rowland, president of Metro; Hiram Abrams, president of Paramount; and Ben B. Hampton, president of General Film, and many others. President Wilson was thereupon notified in the following letter:

"To crystallize the patriotic feeling of the masses of men and women of our country, to the end that they shall know and fully appreciate that each one of them may be needed, we, the Associated Motion Picture Advertisers, Inc., respectfully offer our services for the carrying out of a specific plan, a memorandum of which is hereto attached.

"We believe that the public of our country should know what the military and naval experts of all foreign countries know already, to wit: That the United States is in no position at the present time to defend itself, should war unfortunately be thrust upon us, unless every man and every woman is ready to co-operate for the common good with service, with sacrifice, with prompt and active loyalty to you, as the head of our Government, in order that the Army and Navy may have men, and the firm acts of our Government full and complete support.

"We undertake our task because of special training for the work we are about to do, and this service is in all respects voluntary and without recompense other than that of the feeling that we shall be able to help, in some small measure, to share in a patriotic effort in behalf of our country."

(Continued on page 28)

TENTH ANNIVERSARY OF MOVING PICTURE WORLD IS CELEBRATED

Hotel Astor Is Scene of Notable Gathering to Observe the Occasion—Sketches Given

Modelled along the lines of the annual Gridiron banquet in Washington, with cleverly conceived satirical sketches to entertain the two hundred and odd guests assembled at the Hotel Astor, the dinner given by the *Moving Picture World* on March 17, in recognition of the tenth anniversary of the publication, brought a welcome innovation in trade functions.

Not since the Board of Trade banquet at the Biltmore has there been such a representative gathering of the executive powers in the motion picture industry, and never have fulsome laudation and meaningless platitudes been so successfully omitted in favor of a kindly reflection of the foibles of the great, the near-great and those who ape greatness. In an atmosphere of complete friendliness, the men who rule the screen viewed a burlesque of themselves and their methods, and laughed. The guiding spirit of the *Moving Picture World* dinner was a sense of humor.

Following a few words of welcome from John Wylie, on behalf of the Chalmers Publishing Company, the diners, gathered at tables filling the banquet hall on the eighth floor of the Astor, were entertained by a series of sketches prepared by Spes W. Sargent and Edward Weitzel and acted on a platform at the east end of the room. The humor in "The Moving Picture Man," "Beating the Film," "The Editor," "The New Corporation," "The Director," and

"Throwing the Harpoon," was kindly, but pertinent and pointed. Perhaps "The Editor" contained the choice comment of the evening in the conclusion that Will Shakespeare must have been a crook as well as a boob, because he sold "Romeo and Juliet" to both Fox and Metro, and didn't have sense enough even to change the title. Unfortunate conditions in many studios were reflected with considerable accuracy in "The Director."

Only once was the rule against speech-making broken, to permit Charles Pettibohn of Indiana to deliver a pithy message from the State still tingling with joy of a victory over Sunday closing. Sam Spedon and Thornton Fisher gave variety to the entertainment by drawing cartoons. As a souvenir of the banquet the guests received a booklet opening with a sonnet to the late James P. Chalmers, Jr., by Hanford C. Judson, followed by a brief history of the growth of the *World* and containing pictures of the entire staff, including Randall M. White in the pose assumed when he urges the need for immediate copy. Players in the sketches were John Chalmers, William H. Cavanaugh, Jim Cunningham, John J. Dunn, Edward Earle, James E. Ewens, Bill Harrey, Fred Hearn, Judson Langill, Raymond McKee, Joe Phillips, Lee M. Walker, Royal Byron, William Shea, Buckley Starkey, George S. Trimble. The list of those present contains over 200 names.

D. W. GRIFFITH WITH ARTCRAFT

Famous Producer to Distribute Future Pictures Through That Company—To Turn Out Big Photoplays Frequently

D. W. Griffith, the creator of two of the screen's greatest and most spectacular triumphs, "The Birth of a Nation" and "Intolerance," on Saturday entered into an arrangement with the Artcraft Pictures Corporation by which all his future productions will be distributed exclusively through that concern. Mr. Griffith intends to produce a number of important cinema masterpieces of the impressive and colossal type which has made his name a household word throughout the world, to be released at regular intervals through Artcraft, distributors of Mary Pickford, Doug Fairbanks, and George M. Cohan productions. This is the first time in three years that Mr. Griffith has made an arrangement to produce big photoplays with the frequency and regularity necessary for general release.

Walter E. Greene, president of the Artcraft Pictures Corporation, in commenting upon this notable producing affiliation, said: "The alliance between Artcraft and D. W. Griffith, the greatest producing genius that the motion picture art has yet developed, is in accordance with Artcraft's determination to secure the foremost factors, direc-

torial, stellar and technical, in the production of the greatest photoplays the world has yet seen."

D. W. Griffith, when asked for a statement covering his new distributing affiliation, said:

"The demand on the part of the exhibitors and of the public throughout the world for a series of productions along the lines I traced in 'The Birth of a Nation' and 'Intolerance' had become so insistent that I would feel almost remiss in duty if I did not pay it heed. In determining upon the purpose of producing such an annual schedule of important cinema offerings, the essential consideration was the choice of distribution which would in the greatest degree respond to this demand. After a very careful analysis of the various distributing organizations operating in the film industry, I came to the conclusion that Artcraft, because of the exalted artistic standard of the productions it has already offered the public, because of its tremendous source of distribution and its equitable and comprehensive policies, was the one organization through which to circulate my productions through the world."

FEATURES REVIEWED

(Continued from page 27)

"BABETTE"

Five-Reel Drama by F. Berkeley Smith; Directed by Charles Barbin, Featuring Peggy Hyland and Marc MacDermott and Produced by Vitagraph for release by V. L. S. E.

Babette Marc MacDermott
Babette Peggy Hyland
Pivot Templar Base
Gisard William Dunn
A delightful provincial atmosphere is imparted to the picture "Babette" by the costuming, acting and scenic investiture. The story itself is one possessing a delicate charm against a romantic background which extends from Normandy to Montmartre. It affords Peggy Hyland the best opportunity she has had in a long time, as Babette, daughter of the old jailer, of whom she makes a living figure, winsome and entirely convincing. Marc MacDermott is no less agreeable in the role of the lovable thief with a heart of gold. It is a character that William J. Locke might have drawn. The remaining members of the cast are altogether satisfactory.

The director has taken advantage of the many opportunities to give bits of local color and delicate touches which make the love scenes ring true. The flashes of comedy are legitimately introduced and the picture as a whole proves interesting. The fact that it rather glorifies a crook is offset by the mental punishment he endures and by the natural gentleness of his character.

The story is simple and tells of the love of Babette, artist, thief and gentleman, for Babette. They are married and to save her at a crucial period of her life, he reverts to his evil trade, from which her love had weaned him. But he is caught. Luckily the complainant is husband of a woman whom Babette has saved from ruin, when she lost all at the gaming tables, and he declines to identify the thief. Babette succeeds and is awarded the Grand Prix on a painting. Thus all ends well. The moral might be the familiar quotation concerning bread cast upon the waters. Exhibitors should feature the principals, as well as the charming old-world flavor of the picture itself. "Babette" is this week's attraction at the New York Bialto Theater. A. H. S.

"MARY LAWSON'S SECRET"

Five-Part Drama. Featuring Charlotte Walker and Written by Lloyd Lonergan. Produced by Thanhouser Under the Direction of John B. O'Brien and Released by Pathe April 1.

Mary Lawson Charlotte Walker
Dr. Brundage William Davidson
Dr. Kirk J. H. Gilmore
Joe N. S. Wood
Mrs. Lawson Ida Palmer
John Harlow Robert Vaughn

"Mary Lawson's Secret" is correctly constructed drama, well directed and finely acted and is by far the best picture that the Thanhouser studios have turned out for some time.

In watching the first two reels one may become annoyed by the fear that "Mary Lawson's Secret" will be just another of these films which are built around the familiar plot of a wrong accusation on circumstantial evidence, but it veers off on a new tack and the small amount of material that could be considered old is treated in such a way that it has the appearance of freshness. Mary Lawson has been accused of a murder that she did not commit. She escapes from prison and some time after marries a millionaire. The happiness of her marriage is about to be destroyed by the uncovering of her past reputation, however innocent, when the whole matter clears up in a rational way.

Charlotte Walker in the role of Mary Lawson, plays with suitable restraint. She registers the necessary emotions and exhibits a screen presence that is highly pleasing.

"A MAN AND THE WOMAN"

Five-Part Drama Adapted from "Nantes," by Emile Zola. Featuring Edith Hallor. Produced by U. S. Amusement Co. Released by Art Drama.

Agnes Van Surden Edith Hallor
James Duncan Leslie Austin
Mr. Van Surden Kirk Brown
Allen Crawford H. Bradley Barker
Miss Ferrier Yolande Douquette
Mrs. Van Surden Zedee Burbank
The Child Lorna Volare
Landlady Mrs. Willis Barker
Smith P. J. Hallor
Secretary Harrison Ferguson
Maid Harriet Thompson
Nursemaid Mrs. Miller
Although the modern setting of "A Man

And the Woman" does not reproduce the atmosphere of the old Zola novel, it is a thrilling domestic drama of chivalry which blossoms into love. We have the penniless lawyer who goes through a marriage ceremony with the young heiress in order to give her and her illegitimate child an honorable name. He immediately falls in love with her and begins to find their platonic relations intolerable especially as her old lover turns up again and tries to renew the old affair. A treacherous French woman arranges a trap through which the erstwhile lover is found by the husband in his wife's boudoir and his unjust suspicions lead him to attempt suicide from which he is rescued by the wife who explains "everything" including her own newly discovered love.

Edith Hallor was charmingly effective as the misunderstood wife and Leslie Austin was a handsome and magnanimous husband. The very French shreds and sneers of Yolande Douquette left no doubt that she was an exceedingly dangerous adventuress. The remainder of the cast was fairly satisfactory.

This is another variation of the "wife-in-name-only" theme which has always been a favorite situation among lovers of melodrama.

A. G. S.

"THE ETERNAL SIN"

Drama Adapted from "Lucretia Borgia," by Hugo; Directed by Herbert Brenon and Featuring Florence Reed. Produced by Selznick.

Lucretia Borgia Florence Reed
The Duke of Ferrara, her husband Wm. E. Shay
Her Brother Stephen Grattan
Gennaro, a young officer Richard Barthelmess
Bastigliello, the Duke's friend Alex. Shannon
Manno G. Parker
Asolpo M. J. Brienza
Jeppo Edward Thorne
Liveretto Elmer Patterson
Petrucci Anthony Merlo
Gibetta, the Duchess' constant William Welsh
The Jester Henry Armetta
Blanca, a Maid of Honor Juliet Brenon
Princess Negrone Jane Fearnley
Flametta, Fisher Maid Henrietta Gilbert

Enslunged by the poisoned red wine of the Borgias, "The Eternal Sin" presents a perfect orgy of murder. No less than thirteen persons—Lucretia herself making up the unlucky number—meet dissolution either by toxicological means or by the medium of a cold steel blade. The only principal characters spared in the holocaust were the Duke of Ferrara (who seemed on the verge of receiving the coup de grace every little while, and a fisher maiden, in a sense the heroine, who escaped because she was lucky enough to be away from the city.

One naturally expects to find more or less bloodshed in a picture dealing with the lives of the notorious Borgias, but ordinarily these things are softened a bit, save in direct tragedy; so it is apparent that Mr. Brenon intended to out-Herod Herod in this respect, revelling in the gruesome. There is a touch of the Poe-esque—one recalls "The Masque of the Red Death"—in the final scene, wherein the five cavalier friends of Gennaro, together with Gennaro himself and Lucretia, yield up the ghost with very bad grace.

Artistic as to investiture, costuming, composition and acting, the picture is altogether too unpleasant for general appeal. It is a nightmare on the screen. The story is an episode in the life of Lucretia, who is hiding from her husband the fact that she has a son grown by an early and secret marriage. She is seen by the Duke talking to Gennaro, her son, and the former believes him to be her lover. She has put to the torture the five fathers of five cavaliers, friends of her son. When they reveal her identity to Gennaro, she arranges to have them poisoned. But she is engulfed in her own pitfall when her son, whom she has just saved from the Duke's wrath, also drinks of the drugged wine. He stabs her, discovers afterward she is his mother, and then dies upon her breast. Florence Reed in the role of Lucretia was superb. The other characters were also ably portrayed. Depicting the horrors of the torture chamber, the agonies of the poisoned goblet, a veritable delirium of frightfulness, one can but regret that so true an artist as Herbert Brenon could not have foreseen that a picture like "The Eternal Sin" was calculated not only to horrify but at times to revolt the spectators. It is now being shown at the Broadway Theater, preceded by some good news pictures and excellent scenes.

A. H. S.

NATIONAL DUTY COMMITTEE

(Continued from page 27)

"We place our experience, our enthusiasm and our efforts at your disposal, in the hope that they may be of real service in a time when every man must do his 'bit.'"

This was signed by the members of the National Duty Committee, Arthur James, of Metro, president; E. Lanning Masters, of Vitagraph; P. A. Parsons, of Pathe; A. S. LeVino, of Rolfe; Victor B. Johnson, of Kalem; Paul Gullick, of Universal, and Charles E. Moyer, of Paramount.

Sub-Committees

The following sub-committees have been organized and are working rapidly in their respective departments of activity:

Trade Paper Committee: Charles Burr, Paul Gullick, Randolph Bartlett, Jacques Kopffstein, and P. A. Parsons.
Posters and Cartoons: Charles E. Moyer, and Paul Lazarus.
Newspaper and Magazine Publicity: Paul Gullick, Randolph Lewis, A. S. LeVino, Randolph Bartlett, E. Richard Schayer, and Peter J. Schmid.

PACIFIC COAST NEWS TOLD IN BRIEF PARAGRAPHS

Important Changes, Gossip and Studio Happenings

By MABEL CONDON.

LOS ANGELES, CAL. (Special).—Albert E. Smith, treasurer of the Vitagraph Company, came out to California last week. An attack of ptomaine poisoning kept him confined to his rooms at the Potter Hotel in Santa Barbara, so that the Hollywood Vitagraph studio did not see him for a number of days. This is Mr. Smith's first coast trip in five years.

Robert H. Cocrane, first vice-president Universal Film Company, has added himself to the distinctive receiving line at that studio. It now comprises Carl Laemmle, Pat Powers, H. O. Davis and Mr. Cocrane.

S. S. Hutchinson, the American Film Company's president, is spending profitable days between his Santa Barbara studio and the two Los Angeles headquarters he has in the way of the Vogue studio and the Mutual Film Company's office.

Monroe Salisbury has returned to the Fox fold, and with Charles Clary, Ralph Lewis, Miriam Cooper and others, has begun work on a feature directed by R. A. Walsh.

Lule Warrenton has completed the picturization of Kate Douglas Wiggin's "The Bird's Christmas Carol." Alexis Durant is assisting Mrs. Warrenton in producing her child-pictures, and Mrs. Warrenton's son, Gilbert Warrenton, is the photographer who is adding a distinctive touch to the Warrenton features being made at the Frieder Film Corporation's plant in Lankershim.

Anna Luther left last week for a month's visit in New York. Miss Luther has not been East for two years, during which time she has worked respectively in Keystone and Fox pictures, and just last week completed an engagement with the face company. A farewell demonstration in Miss Luther's honor was given at the train and the titian-haired "Fifth Avenue Girl" waved her friends good-by over an embankment of flowers, the good-by offerings of her many friends.

The Ince Company is featuring Dorothy Dalton in a dramatic production which calls for the company's being at the studio at five each morning to repair to Pasadena, where the production is being staged. Joe King plays opposite Miss Dalton and Charles Miller is directing this picture.

J. G. Blystone has named his little daughter Francine. Miss Blystone has the distinction of being named after no one. Mr. Blystone is director general of the L-Ko studio.

Luther A. Reed is a new recruit to the Balboa scenario department.

Margaret Dandis was rescued by Director Bertram Bracken while doing "water stuff" last week at Long Beach for a Balboa picture and Mr. Bracken ordered the rescue cut out of the picture on which the camera had heroically ground!

Another new addition to the Balboa company is that of Ethel Pepprell, who has been named "The Girl with the Bad Eyes." She plays opposite Henry King.

At the Fine Arts studio, Bessie Love is playing the part of a boy in Mary H. O'Connor's drama, "Cheerful Givers," directed by Paul Powell. The Fine Arts Kiddies support Lady Bessie in this picture.

Frank Bennett plays opposite Dorothy Glash in "Her Official Father," a picture being made by Joseph Henabery and Elmer Clifton, from Roy Somerville's script.

Display Advertising: E. Lanning Masters, P. A. Parsons, Arthur James, and Charles Burr.

Silides: Jacques Kopffstein, and Julian Solomon.

Finance: Ben Schulberg, A. S. LeVino, Nat. Rothstein, and Jacques Kopffstein.

Emblem Committee: Ben Zeldman, E. J. O'Donnell, and Bernard Fineman.

Organizations: Carl Pierce, Wallace Thompson, Harry Tootle, Victor B. Johnson, Theodore S. Dietrich, and S. B. Van Horn.

So, with the general plan approved by a high governmental authority, the facilities for putting it into effect provided freely by the moving picture corporations, and a full corps of highly specialized volunteers enthusiastically working in these eight different directions, it can be truthfully said that the movies are mobilized.

The essence of the campaign is that it is to be as wide as the horizon and as personal as a letter or a conversation. The message is to be so definite that it will call for a definite answer, and an alignment of all to whom it is addressed, for or against their country. In effect, this message will be:

"Your country may be forced into war. You have accepted citizenship under the American flag. You have enjoyed the privileges of freedom from the political conditions which have embroiled Europe in disaster. Those privileges need defenders. You can defend them in several ways. Our Army needs men. Our Navy needs men. Our Government needs a united people. The time has come to forget our neighbor-hood quarrels, our domestic differences. Are you an American, or just living in America? If you believe in American ideals the time has come to decide what one thing you can do to prove your faith. Your country needs you. You need your country. What are you going to do?"

"JOAN" OPENS IN CHICAGO ON MARCH 28

"Intolerance" Finishes Long Run—Fred Ireland Heads Emerald Company

CHICAGO, ILL. (Special).—"Intolerance" closes its long engagement at the Colonial this week and "Joan the Woman" opens there Mar. 28. The house will be dark the few days following the closing of "Intolerance" in order that some redecorating can be done. Jones, Linick and Schaefer, who operate the Colonial, have the Illinois and Indiana rights to "Joan the Woman."

Fred Ireland, formerly prominent in vaudeville, was reelected president of the Emerald Motion Picture company, at its annual meeting recently, and is able to resume his duties as managing director after being laid up nine weeks as a result of a broken shoulder received in a fall. The Emerald concern now has the finest studio west of New York and is engaged principally in commercial work although it started out to make motion pictures, which were directed by Mr. Ireland.

Jones, Linick and Schaefer signed a contract with George Kleine by which the Esplanade Max Linder pictures will first be handled by this firm and the plan is to show them at either the Rialto or McVicker's in advance of other theaters. The release of Mar. 19 is now being shown at the Rialto.

Frank A. P. Gaszolo has returned from New York where he saw the film version of "Little Lost Sister" and predicts that it will be a big financial success. Mr. Gaszolo owns the dramatic rights to the play and has a small fortune out of it.

K. E. MEREDITH.

HAS NARROW ESCAPE

Jack Sherrill Gets Tangled in Anchor Cable

Jack Sherrill, the popular young juvenile of the Frohman Amusement Corporation, who is portraying the role of "Pink," a "Son of Subterranea" in the coming Frohman ten-reel master production "God's Man," came perilously near to a trip to Davy Jones locker last week during the taking of the scenes for that production.

Director George Irving, with his company of players headed by N. B. Warner, had been cruising along the Atlantic Coast for six days, waiting for the coming of a storm in order to film the scenes of the wrecking of the tramp clipper which plays an important part of the production. It was during one of these lulls in the weather, with the ocean hardly carrying a ripple that Jack Sherrill decided upon a short row in the clipper's dory, by way of diversion from the monotony.

Leaving the ship, Jack rowed toward Warsaw Island, off which the clipper was moored and within the hour had begun his shipward course. Arriving at the side of the vessel, he shipped his oars and stood up in the dory preparing to board the ship, when his feet became entangled in the coil of the anchor's cable, tripping him and throwing him headlong into the sea. In the fall his head struck the gunwale and stunned him to unconsciousness. Sailors on the clipper first spotted the drifting dory without Jack Sherrill and put out to his rescue, arriving in time to save him from drowning. He was carried back to the ship and from there hurried to shore and finally after ardent application of first aid methods resuscitated.

TO PICTURE THE WAR

D. W. Griffith Sails for Europe to Film Conflict

D. W. Griffith sailed last Saturday on the S. S. "Adriatic" for London. He has accepted a commission to depict through the medium of the motion picture an authentic history of the world war.

The governmental authorities of the conflicting forces have invested Mr. Griffith with plenary credentials to carry out his mission.

This is the first occasion when the belligerent governments have put within the grasp of the motion picture author opportunities for portraying the great struggle.

The completed reels, or more properly tomes, of Griffith's master-work will be deposited among the archives of the British Museum, the Bibliothèque National of Paris, and the renowned Royal Libraries of Petrograd, Berlin and Vienna.

Mr. Griffith, en route to the front, will be in attendance at the London opening of his production, "Intolerance," at the Drury Lane Theater on Monday, April 8.

HELEN FRENCH DIES

LOS ANGELES, CAL. (Special).—Helen French, wife of Charles French, of the Thomas H. Ince studios at Culver City, died on Monday, March 12, as the result of burns sustained seven weeks ago. Mrs. French was a well-known legitimate actress, having played with Mary Mannering and a number of other stage celebrities. She also played in pictures at the Ince and other studios in California. Her many friends in the profession offer Mr. French their sincere sympathy.

Week after Week

Paramount Pictures have—as in the case of the two released this week—variety of subject, strength of story, and virility of plot, to say nothing of the attracting value of the star. It is the *rule* rather than the exception.

If they are shown in your theatre, *week after week*, it induces more and more people to form the habit. This isn't bunk—ask the Paramount exhibitor—take the

Paramount Pictures



for this week.

Jesse L. Lasky presents

Sessue Hayakawa in "The Bottle Imp," by Robert Louis Stevenson. Picturesque Hawaii for a background, an erupting volcano, and a wild struggle in the clean Hawaiian waters, introduced in Stevenson's charming, mystical tale, puts punch into a great story. This Lasky triumph will rival "The Cheat" for longer runs, rebookings and other box office features.



Pallas Pictures presents House Peters and Myrtle Stedman in "As Men Love," by Loid Zellner—the author of many Paramount successes has contributed a rare human interest story of the torn friendship of two men and a fickle woman. Pallas Pictures has produced a delight for the large following of these stars.

Remember, only *one* exhibitor can show Paramount Pictures in each territory.

Get Paramount Pictures while you can.

Paramount Pictures Corporation
FOUR EIGHTY FIVE FIFTH AVENUE AT FORTY FIRST ST.
NEW YORK, N.Y.

Controlled by FAMOUS PLAYERS-LASKY CORP.

Adolph Zukor, Pres.; Jesse L. Lasky, Vice Pres.; Cecil B. De Mille, Dir. Gen.

Member of Natl. Am. Motion Picture Industry

MAX LINDER

IS A REAL MINT

He coins money for you through his tremendous drawing power.



"Max Wants a Divorce"

his second American made comedy, is now ready for your booking—for YOU, the exhibitor who has the foresight to see a GOOD THING.

W. C. Lamoreaux, manager of Ascher Brothers' Lakeside Theatre, Chicago, says: "Max Comes Across" went with a whoop in this theatre. The audience screamed with laughter. He drew big crowds and pleased all. I have booked his second comedy."

Martin Saxe, Knickerbocker Theatre, Chicago: "Linder is a great drawing card. My patrons were highly pleased with 'Max Comes Across.'"

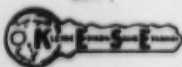
George D. Hopkinson, Hamlin Theatre, Chicago: "'Max Comes Across' went over fine. It was very good."

J. C. Bittman, Strand Theatre, Freeport, Ill.: "Max pleased everyone."



Lasker

1333 Argyle Street, Chicago.



The Verdict of the Supreme Court of Criticism

A few mornings ago there assembled at the Broadway Theatre, New York, the most distinguished audience that ever came together to see a motion picture. In it were dramatic critics, musical critics, playwrights, theatre owners, publishers, actors, artists, "first-nighters," and a great throng of motion picture producers, distributors and exhibitors. They came to see a picture which marked a new epoch and set a new standard.

THE BARRIER

By Rex Beach

The verdict of this audience—the most critical and difficult to satisfy that even New York could produce—was unanimous and enthusiastic.

congratulation, in the newspapers, in the reviews by motion picture magazines, "The Barrier" in conversation, in messages of is hailed as the most remarkable and the most revolutionary motion picture yet produced.

Why? Because "The Barrier" is a wonderful story of life,

greatly acted, greatly produced. A story by a man whose virile, red-blooded romances have made him the most popular author America has ever produced.

In "The Barrier" you will see the big, strong, vital things of life—love, faith, pain, joy, courage, struggle, sacrifice, clash—a vivid, truthful drama of primitive life.

Directed by Edgar Lewis. Produced under the personal supervision of the author.

REX BEACH PICTURES CO., Inc., 440 Fourth Ave., New York City

"MOTHERHOOD" HEADS NEW MUTUAL RELEASES

Marjorie Rambeau Is Star—Other Novelties on Program for March 26 Announced

A five-act drama with a decided war flavor is a feature of Mutual's releases for March 26. This is the second of Marjorie Rambeau's Powell-Mutual films and is entitled "Motherhood." Frederick Arnold Kummer, a writer of distinction and a record of successes, is the author. "Motherhood" according to the Mutual Film Corporation is an even stronger production than Miss Rambeau's first picture "The Greater Woman."

Jackie Saunders Feature

"Sunny Jane," a five-reel feature starring Jackie Saunders, is the first of six productions for Mutual in which Miss Saunders will appear. These Jackie Saunders features are comedy dramas. "Sunny Jane" is also scheduled for release on March 26.

"Shorty Lands a Master Crook," the eleventh story of the Mutual "Adventures of Shorty Hamilton" series, ready Mar. 26, deals with the attempt to steal from a museum statues of "Psyche" and "The Dying Gladiator."

On March 30 comes the second of the Jimmie Dale stories entitled "The Stolen Rubies," with E. K. Lincoln as the star.

The Cub comedy for the week, with George Ovey to create the fun, is "Be Sure

You're Right." This is available for booking on Mar. 29. The Vogue comic production is "Freed by Fido."

Mutual Tours Around the World No. 21, which comes on Mar. 27, contains subjects this week which will be of special interest to teachers and students of history.

Mutual Weekly

The Mutual Weekly comes as usual on Wednesday of each week with its news of the hour and scenes from the history making of the week.

The third educational reel, "Reel Life" No. 48, scheduled for Mar. 29, depicts the almost superhuman work on the pulmotor in its mission of bringing back to life those who have been suffocated.

A second section of this reel illustrates the Indian method of weaving the famous Navajo blankets. A number of ceremonial blankets are also pictured.

The big clock ornamenting the Herald Building, a familiar sight to all New Yorkers is next shown.

The next topic, Swedish gymnastics, gives the elemental and also highly developed work of the classes.

The reel concludes with views of winter sports in Florida, aquaplaning, aeroplaning and motor boating.

"WOMANHOOD" OPENS "I AM AMERICAN FIRST, LAST AND ALWAYS," SHE SAYS

Vitaphone Special Feature to Be Shown April 2 Geraldine Farrar Denies Pro-German Attitude

The elaborate special Vitaphone feature, J. Stuart Blackton's "Womanhood, the Glory of the Nation," announcement of which as a release has been awaited with impatience and interest by the trade and public will receive its very first showing April 2 at the Chestnut Street Opera House in Philadelphia for a run of three weeks. This announcement has just been made by Mr. Walter W. Irwin, General Manager of Vitaphone-V. L. S. E., who concluded arrangements only last Thursday.

It is just by chance that Philadelphia will see the debut of the stupendous spectacle, "Womanhood, the Glory of the Nation," before any other city. This arises out of favorable dates being found open at the Chestnut street house, which is the preferred location for great film spectacles, coming to that city for a run. It was at this house that such big screen shows as "Intolerance," and "Civilization" were presented.

Before the Philadelphia dates are concluded "Womanhood, the Glory of the Nation" will also open at Washington, D. C., according to a further announcement by Mr. Irwin. The date is April 10. The showing there will be for a long period at one of the Thomas Moore houses, the location to be announced later.

The New York opening of "Womanhood, the Glory of the Nation" will also come in April, most likely in the early part of the month, at a theater in the Broadway district.

GRIFFITH SEVERES HIS TRIANGLE CONNECTION

Will Not Even Have Advisory Relation with Program Films

Announcement was made today of the complete severance of D. W. Griffith's connection with the Triangle Film Corporation. This statement was given out at Mr. Griffith's offices in the Longacre Building, but his secretary would not confirm any of the most persistent rumors about his future activities.

It has been known for some time that Mr. Griffith had had no connection with the Triangle. This latest move is taken to indicate that henceforth he will not have even an advisory connection with program pictures, but will devote himself entirely to productions made and directed entirely in person, such as "The Birth of a Nation" and "Intolerance," the only two productions made by him within the last two years.

The Triangle-Fine Arts program now carries several stars discovered and developed by Mr. Griffith in his own big productions and these, together with the manufacturing organization he has developed at the California studio he leaves with regret and best wishes for success under the Triangle standard.

METRO OFFERS NEW CHAMBERS PICTURE

MARCH 26

"The Hidden Children" Is Story of Colonial Times—Filmed by Yorke

Robert W. Chambers's story, "The Hidden Children," will be offered by Metro as a screen feature March 26. Harold Lockwood and May Allison are the stars in this production. Oscar Apfel adapted the

story for the screen, and directed it for the Yorke Film Corporation, Antonio Gaudio handling the photography.

"The Hidden Children" provides the popular stars of "The Promise," "Pidgin Island," "Big Tremaine" and other Metro wonderplays with roles of remarkable strength. The scene is laid in Northern New York state before and during the Revolutionary war.

Declaring she frequently has been grossly and maliciously misrepresented and her Americanism attacked and doubted by reason of the publication of views and letters falsely attributed to her, Mme. Geraldine Farrar, the grand opera singer, last week in a startling statement replied to her critics. The statement was made through a personal friend, Arthur S. Friend, 485 Fifth Avenue.

Mme. Farrar was particularly eager, Mr. Friend said, to dispel once and for all time the misapprehension concerning her position and views as concerns Germany. It was in Germany she appeared in grand opera before coming to New York seven years ago to sing at the Metropolitan.

Since the beginning of the European war various attempts have been made to discredit Mme. Farrar because of a natural obligation she felt towards the country which first recognized her operatic abilities. "The effort to discredit Mme. Farrar at this time, however," said Mr. Friend, "by repeated statements, both published and clandestine, that her sympathies were with the German government in the present international conflict, should be most vigorously opposed. Mme. Farrar states that she is an American through and through, that her sympathies are American and her artistic and personal hopes are based on a sense of deep obligation to her native land and its people.

"As Mme. Farrar puts it," Mr. Friend's statement continues, "those who are fair enough to stop and think and abundant answer to these vicious lies in my action—more abundant and more convincing than in any words. I knew when I played Joan of Arc for Mr. De Mille's picture that it would be, as it is, the greatest of all the pro-ally propaganda. If I were the kind of thing they have been trying to make me out, could I have done that? Heaven knows I didn't have to! I am a free agent. And would I have sung at the French benefit, or worked with those who projected it, as I did and as they will tell you I did, to get the other artists to give their services without charge? We don't help those we wish to hurt, do we? I don't at any rate, nor do I nor shall I attempt to hurt because I have been unfairly, viciously and falsely accused of being un-American. I am American first, last and all the time, and always have been. I was born here, brought up here and I am living here now. My parents are American and my husband has become an American. No one but a fool would have said or written what they are trying to say I wrote. I am earning my living by amusing the American people or at least by trying to amuse them, if that is the proper word. It is really more than that, for I am giving them in my work of my very self."

PAUL GORDON WITH WHARTON

Paul Gordon has been engaged to play the leading role in "The Great White Trail," the first super-feature production now being filmed by Wharton, Inc., at Saranac Lake. The policy of this company will be to release one feature each month, and this, which will be their first, promises to be unusually elaborate.

SALMAGUNDI CLUB SEES COUNTRY LIFE FILMS

Paula Blackton's Vitaphon Pictures
Highly Approved

The six one and two-reel pictures comprising Paula Blackton's Country Life Stories, which have occupied the attention of New York's "Four Hundred" this last winter as the most novel entertainment feature of the season, were shown last week as a special attraction to the members of the famous Salmagundi Club in New York.

The Salmagundi Club is an organization of world-renowned artists. Included in its membership rolls are the names of all the great contemporary painters. Its exhibitions are events of the New York season.

When Paula Blackton's Country Life Stories had been shown there, they evoked the most unstinted and unanimous praise. On all sides was the same comment, that Paula Blackton had succeeded in accomplishing on the screen what these noted men of the brush and palette held could be, but had not been, done in motion pictures.

Of these pictures "The Diary of a Puppy" will be released on March 26, followed a week later by "The Collie Market." Thereafter the pictures rotate, as to one and two-reel subjects, until all six have been released, "The Fairy Godfather" being the last, on April 30.

RACE BETWEEN FORMS OF FILMS PREDICTED BY STAR

Douglas Fairbanks Believes Dramatic
Pictures Will Win

The following article by Douglas Fairbanks, who is now producing a picture in which he will star for Artcraft, is interesting as an expression of the views of a man who is certainly in close touch with things in film circles. Says Mr. Fairbanks:

"A few years ago, the legitimate stage witnessed a supremacy contest, which included the drama, vaudeville and concert form of theatrical entertainment. The drama was acclaimed the winner of the contest, being elected the supreme attraction by the public, from a patronage standpoint.

"The film profession is soon to experience a similar situation, with the dramatic, educational and topical form of films, in the race for first place. Each day we see an increased amount of educational and topical films. I know of some theaters where the educational and topical films are being advertised as the headline attraction, with the dramatic picture, listed as second on the programme. I firmly believe, that the dramatic pictures will always be the chief attraction, but the race has started, and I am going to be an interested observer from a grand stand box.

Sentiment by Odors

"There is now on foot a scheme to suggest sentiment or emotions by odors and perfumes. There is an odor for every emotion if it could only be discovered. A certain Italian is now working on a symphony of odors. You know how you associate an odor with some place. Heliotrope, for instance, has a wonderful effect on me. Should a symphony of odors be scientifically developed, we may get as much from it, as from sight. They will be able, in conjunction with what you see on the screen, to shoot out an odor into the auditorium which will produce the same effect as sad music, such as Beethoven used to make. Belasco tried it when he used incense in the 'Darling of the Gods.' It was also undertaken at the Rialto Theater recently.

"Motion pictures serve to develop the dramatic sense of the small town individual comparatively as the child from his infancy is taught to appreciate music in Italy. Previous to the wide exploitation of films, speaking stage productions presented the finer emotions of life, such as a kiss, were looked upon in a ridiculed manner in hamlets. But now since the small town person has seen this emotion repeatedly in almost every screen play, he appreciates the spirit of the scene, and therefore treats it seriously.

Where Pictures Serve

"It would be almost impossible from a financial standpoint for a group of actors such as we find in the ordinary film productions to play in some of our small towns. Motion pictures make it possible for these people to see the best of Broadway talent in small parts, not including costly stage settings and vivid photographic effects. They are given stories of the choice dramatic and light comedy variety prepared by screen experts, travelogues and topical films, including all the events of the week.

"What appeals to me best of all in motion picture work, is the consciousness of having to give an economic quality to the happiness you impart to millions of people. Working in the silent drama has other compensations in addition to give the actor an opportunity to exercise his ability. There is the marvelous publicity due to the wide circulation of a release, which eventually means the making of a player. As the result of this publicity, people get to have an affection for him. He is recognized whenever they see him, and is regarded

by the fan as belonging to him personally. The chances are, if a screen actor should go down to the bottom of the sea, some fish would recognize him from having seen that player at the 'pier' or the 'park.'"

NEW ENGLAND FIRM TO HANDLE STATE RIGHTS FEATURES

Goldstein Brothers Form the Natsam
Corporation

SPRINGFIELD, MASS. (Special).—To purchase State Rights to many of the super-feature pictures, a corporation has been formed by Goldstein Brothers capitalized for \$50,000. Goldstein Brothers have long been known most favorably, not only in Springfield, Mass., theatrical circles where are located the general offices of the Broadway Theater company, Goldstein Brothers Amusement Company and Theater Amusement company corporations controlled by them, but also in the theatrical business at large. They began their career as theatrical managers in 1905.

Is a New Line

In the past the Goldstein Brothers have directed their energies conclusively to the building and the operating of their circuit of theaters and the forming of a new corporation to purchase the exclusive State Rights for the big super productions, is an entirely new field and one that is expected to grow rapidly and be financially a big success. The principle adopted will be to bring the big features from the studios direct to the exhibitor by purchasing for New England, the exclusive rights for the showing and leasing of big super productions. It is figured that exhibitors may be enabled to obtain by this means good attractions at reasonable admissions. A happy thought is contained in the name of the new company which will be called the Natsam Features Company.

MARY GARDEN

A supreme artist, wholly without an equal; one of the world's greatest dramatic actresses; a magnificent, vital, regal woman with fire, spirit and zest. She, too, is exclusively a star of Goldwyn Pictures. About what other artist have such things as these been said:

PHILA. EVENING LEDGER: Always she is "Mary the Magnificent"—a favorite everywhere.

BOSTON RECORD: 60,000 persons wrote to Goldwyn in two weeks naming plays in which they preferred to see Mary Garden starred. There's a fine test of her wonderful popularity.

MOVING PICTURE WORLD: Mary Garden has been regarded by all producers as the biggest woman star holding out against the screen.

MOTION PICTURE NEWS: Mary Garden has been more widely exploited than any woman in modern history.

SALT LAKE TELEGRAM: Mary Garden is the best advertised woman on earth. She is a perfume; a candy bears her name; she is on musical records in hundreds of thousands of homes, thanks to the phonograph; she is a pre-eminent favorite of the opera in three countries and now Goldwyn gets her to introduce her pictorially to the world's millions.

LOS ANGELES HERALD: Mary Garden's genius is revealed in her first act for Goldwyn. "Tell me what you wish me to play," she asked the people of America and 60,000 persons wrote her in two weeks. Mary Garden understands the people.

WINNIPEG FREE PRESS: Truly, she is Mary, the ever-interesting. A genius, a wonder and a great artist.

CINCINNATI ENQUIRER: And Mary Garden, too. What a colossal ambition Goldwyn seems to have for cornering the big-star market.

LOS ANGELES TIMES: Miss Garden will have tremendous drawing power as a screen star.

Exhibitors may care to know that Goldwyn has several thousand comments like these from every important country in the world

**Goldwyn Pictures
Corporation**

16 EAST 43d ST., NEW YORK CITY
Telephones: Vanderbilt Eleven



WILLIAM A. BRADY
in association with
WORLD PICTURES
presents

GAIL KANE

in
"As Man Made Her"

Cast including FRANK MILLS, GERDA HOLMES and EDWARD LANGFORD.

Directed by GEORGE ARCHAINBAUD.
Story by HELEN BEARE.

Natsam is a compound word which represents the names of the two popular theater owners, Nat and Sam Goldstein. Nathan E. Goldstein, president, Samuel Goldstein, treasurer, and Henry Lasker, clerk, make up the Board of Directors of the new company. The main offices of the Natsam Features company, will be on the top floor of the Broadway Theater Building, Springfield, with branch offices in Boston.

"Idle Wives" First

The first feature that the new corporation has purchased is "Idle Wives." This feature was made in the studios of the Universal Film Company and stars Lois Weber, Phillips Smalley and Mary McLaren in the principal roles. It is in seven acts and requires 1 1/2 hours to screen. The Broadway Theater during the entire week of March 19 will show the

picture. Immediately after its being shown at the Broadway, it will be booked to other exhibitors in New England, and the company's representative has already made arrangements in Boston for its showing early in April.

WOODS IN NEW ENTERPRISE

Following on the heels of the formation of the A. H. Woods Picture Corporation comes the announcement from Mr. Woods of the organization of the Elmendorf Travel Talks, Inc., with a capital of \$1,000,000, with Dwight Elmendorf, the famous traveler, lecturer and artist, as president, Mr. Woods as vice-president and treasurer, and Dr. Albert A. Lowenthal, of Chicago, as secretary. The offices of the corporation are at present in the Eltinge Theater Building, New York.

TRIANGLE

TRIANGLE PROGRAM

Mr. Exhibitor: You know that "Wid's" reports are not controlled or influenced by any manufacturer or distributor.

We reproduce the "batting averages" (tabulated percentage reports from exhibitors) as published in the last issue of Wid's Magazine, March 8, 1917.

THE BATTING AVERAGES

These are the averages of the companies having 200 reports or more.

Re-ports	P. P.	B. O.	Re-peat
1525 Triangle	74.1	67.0	317
587 Fox	72.0	69.0	81
435 Metro	71.5	67.8	42
326 Vitagraph	71.1	67.7	63
1683 Paramount	71.9	66.1	293
395 World	67.0	61.1	36

The number before the brand name indicates the number of reports received and tabulated on pictures of that brand, according to the following scale: Exceptional 100%, Excellent 80%, Good 60%, Fair 40%, Poor 20%, Bad 0%.

The first column ("P. P.") carries the percentage of pleased patrons. The second column ("B. O.") shows the box office percentage. The figures in the third column ("Repeat") indicate the number of reports which recommend pictures as worthy of return dates.

You will note that Triangle leads in pleased patrons and that there are 317 Triangle repeat recommendations, out of a total of 1525 reports, a higher percentage than is shown by any competitor. Draw your own conclusions.

TRIANGLE DISTRIBUTING CORPORATION
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MACK SENNETT-KEYSTONE

NING LEDGER-PHILADELPHIA, FEBRUARY 28, 1917

SENNETT SENDS US THREE FINE FARCES

New Keystone Are Hilarious,
Especially "Maggie's First
False Step"

By the Playhouse Editor

SENNETT'S COMEDIES—"Maggie's First False Step," "The Old-Fashioned Way," and "The New-Fashioned Way," are three new two-reel farces from the Sennett Studio at a price of one dollar each. They are all excellent examples of the Sennett style of comedy. "Maggie's First False Step" is a particularly good one. It is a story of a woman who is seduced by a man who is a member of the Sennett Studio. The story is told in a very humorous and entertaining way. The other two farces are also excellent. "The Old-Fashioned Way" is a story of a man who is seduced by a woman who is a member of the Sennett Studio. The story is told in a very humorous and entertaining way. "The New-Fashioned Way" is a story of a man who is seduced by a woman who is a member of the Sennett Studio. The story is told in a very humorous and entertaining way.

Not what
We say, but
What a
Newspaper
Critic says
Of the new
MACK SENNETT
KEYSTONES



OPEN TO ALL EXHIBITORS
SEPARATELY FROM PROGRAM

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FRANCIS J. GRANDON

FEATURE DIRECTOR
FAMOUS PLAYERS-LASKY

"THE DUMMY"
Released March 19th

In Preparation:
MARIE DORO in "HEART'S DESIRE"

Address: Marcellus Hotel, 103rd Street and Broadway, New York City

NILES WELCH

LEAD

Technicolor Motion Picture Co.
JACKSONVILLE, FLA.

Current Release—"One of Many" (Metro).

OPERATING BILL

ALBANY, N. Y. (Special).—Senator James J. Walker of New York introduced a bill in the Legislature yesterday which if passed will compel operators of motion picture machines to have actually operated such apparatus in an enclosure or operating room in a theater, hall or any other place devoted to public exhibitions for six months before being eligible to apply for a license to act as a motion picture operator.

GEORGE W. HENRICK.

MUCH BUSINESS TRANSACTED AT MEETING

Quarterly Session of National Association Held and Large Amount of Routine Work Taken Up

The quarterly meeting of the Board of Directors of the National Association of the Motion Picture Industry was held last week at the headquarters, Times Building, New York, with President William A. Brady presiding. The following directors were present:

William A. Brady, World Film Corporation; Carl Laemmle, Universal Film Manufacturing Co., represented by George Kann; William L. Sherrill, Frohman Amusement Corporation; Louis Blumenthal, Auditorium Theater, Jersey City, N. J.; Maurice A. Choyenski, Newberry Theater, Chicago, Ill.; Frederick J. Harrington, Pittsburgh, Pa.; Louis L. Levine, Regent Theater, Brooklyn, N. Y.; Frank J. Rembusch, Shelbyville, Ind.; Samuel H. Trigger, Tremont Theater, New York; A. P. Tugwell, Los Angeles, Calif.; Walter J. Moore, H. C. Miner Lithograph Co.; Walter W. Irwin, V. L. S. E., Inc.; Fred J. Beecroft, Paul Gulick, Universal Film Manufacturing Company; F. C. Gunning, "Wid's"; Arthur James, Metro Pictures Corporation; Arthur S. Friend, representing Famous Players-Lasky Corporation, and Frederick H. Elliott, Executive Secretary.

A large volume of routine business was transacted, much of which had accumulated since the last meeting of the board in November.

The report of Executive Secretary Fred-

erick H. Elliott showed that the membership of the Association comprised the following: Producers, 27; distributors, 10; supply and equipment, 15; publications, 4; individuals, 87. Various plans were discussed for increasing the membership and the following committee was appointed to co-operate with the officers in securing new applications: President Brady, ex-officio, William L. Sherrill, Arthur James, Arthur S. Friend and J. E. Brulattour.

The following divisions in the supply and equipment class No. 3 were reported as organized: manufacturers of carbons, manufacturers of slides and lithograph and poster manufacturers. The organization of other divisions, comprising manufacturers of musical instruments, projecting machines and screens was reported as under way.

The resignation of Peter E. Jeup as a director was received and accepted with regret, and Louis H. Frank of Chicago was elected to fill the vacancy. It was voted to hold the annual meeting in Chicago on July 18, 1917.

The All Star Film Committee reported the two first reels, "How the Great Stars Make Love" and "Great Flights of the Great Stars," had been assembled and that good progress is being made in securing the scenes for the other three reels, with the Funny Stars, Daredevil Stunts, and Great Moments in Great Plays. Consideration

SHORT RUN EXPLAINED

Selsnick Loaned Broadway to "Barrier" for Three Weeks

Some surprise has been expressed that "The Barrier," which has been doing a fine business at the Broadway Theater, should remain only three weeks. In this connection Benjamin B. Hampton issues the following statement:

"The fact that we were able to secure time at the Broadway Theater at all was due to the generosity and courtesy of Lewis J. Selsnick, who very kindly gave the Rex Beach Pictures company three weeks of time allotted to his productions."

"Lewis J. Selsnick was kind enough to allow 'The Barrier' to have the Broadway Theater for three weeks, setting his own interest aside to do so. We could not ask him for an extension of this time because he has to many valuable productions of his own demanding Broadway showing. The present theatrical season has been so remarkable that it has been impossible to get another house to extend 'The Barrier' run."

"Our plan now is to book 'The Barrier' in the big picture houses. Immediate bookings in New York City aggregating more than \$80,000 have been offered us on 'The Barrier' and it is likely that within the next few weeks this great picture will be shown in the leading New York picture houses."

was given to the best plan for marketing and distributing the All Star Review and it was decided to incorporate the committee in charge of this enterprise which would have exclusive right to exhibit and distribute the picture, the committee to hold the stock in trust for the benefit of the association. The opinion prevailed that the best financial results for the association would be secured through releasing the review on the State Rights basis, the policy, however, being left for the determination of the committee consisting of William A. Brady, P. A. Powers, Arthur James, Samuel H. Trigger and Louis L. Levine.

A communication was presented from R. H. Cochrane, vice-president of the Universal Film Manufacturing Company, suggesting a plan for assisting the National Association by securing the financial co-operation of the various national advertisers. Charles C. Pettijohn, attorney for the Exhibitors' Protective Association of Indiana, was invited to address the board at the request of Frank J. Rembusch, a director and president of the Indiana organization. A similar courtesy was extended to Dr. Charles J. Hespe, president of the Exhibitors' League of New Jersey, at the request of Director Louis L. Blumenthal, who reported in regard to the legislative situation in New Jersey.

"DEEMSTER" AT THE BROADWAY ON APRIL 8

Arrow Production to Have Indefinite Run

The Arrow Corporation's production of "The Deemster," the rights to which in New York State are controlled by Lewis J. Selsnick, will receive its first public presentation in New York City on Sunday, April 8, in the Broadway Theater. It will be staged with an elaborate score requiring an augmented orchestra and with special effects which will greatly enhance its interest and value as an entertainment.

The run at the Broadway will be continued indefinitely. This will give State rights men in control of territory, especially in nearby States, and opportunity to demonstrate to exhibitors in their territories the real value of "The Deemster," as shown by its reception by large audiences.

"The Deemster" as a play, with the late Wilson Barrett in the role of Dan, had the record of being an attraction especially strong with women because of its great heart interest. It is believed that the screen version with Derwent Hall Caine, a son of the author, as Dan, will also prove a very strong attraction to the gentler sex. It is an axiom in the amusement world that any production that will especially attract women will score a success. As "The Deemster" makes an especial appeal in this direction, wise showmen predict that it will not only make a big hit on the first run but will repeat most profitably.

TRIANGLE'S NEW PLANS

In response to numerous inquiries with respect to the production plans for the immediate future, W. N. Seligberg, secretary of Triangle Film Corporation, made the following statement:

"The principal executives of this company are at the present moment at the studios in Los Angeles and are completing plans for unique and larger production. The California production, both at the Culver City (Ray-Beo) and Hollywood (Fine Arts) studios will be under the personal supervision of Thomas H. Ince. The new construction work at the Yonkers studio is rapidly being completed and within the next few days production will commence there under Allan Dwan. Details as to the plans will be published to the trade as soon as they are in final shape but in the meanwhile mention of the two supervising directors is sufficient guaranty of the quality of production."

MARY PICKFORD PICTURE IS SENSATION

Walter E. Greene of Artcraft Says It Has Surpassed All Her Previous Productions in Popularity

Walter E. Greene, president of Artcraft, is enthusiastic over Mary Pickford's latest production, "A Poor Little Rich Girl," and the manner of its reception.

"Never in the history of the photoplay has a Mary Pickford production scored such a sensational success as is being evidenced in connection with the showing of this picture," said Mr. Greene. "Immediately following the premiere of this production in various parts of the country, capacity business with new box-office records are being established everywhere and many exhibitors are requesting extended runs."

Laudatory Reports

Bearing out Mr. Greene's statements, numerous laudatory telegrams are being received daily and every mail brings remarkable reports to the Artcraft headquarters in New York, telling of the instantaneous success of the newest Pickford-Artcraft production.

Manager Edel of the Strand Theater, New York, upon conclusion of his run of the Eleanor Gates subject, said to Mr. Greene: "I am glad to state that 'A Poor Little

Rich Girl' has broken all records for a single day's receipts in the history of the Strand Theater."

At the Modern Theater, Boston, where "A Poor Little Rich Girl" was originally booked for two weeks, the S. R. O. sign has been a permanent fixture since the picture opened there, according to the manager.

"A Knock Out!"

From the Colonial Theater, Columbus, Ohio, the following wire was received: "We congratulate you. 'The Poor Little Rich Girl' is truly a masterpiece. In slang phrase it is a knockout. A credit to any theater to exhibit. In spite of blizzard, one of the worst days of the Winter, we did real honest-to-goodness business." Another telegram from E. J. Sparks, of the Imperial Theater, Jacksonville, Fla., says: "Pleased to advise on the initial performance this afternoon, 'Poor Little Rich Girl,' Imperial, was packed and at the conclusion first performance picture was thoroughly enjoyed, and for the first time as well as my memory serves, picture received applause from all parts of house."

MAE MARSH AND "BOBBIE" HARRON TEAMED

Latter Joins Goldwyn to Become Leading Man for Star in Her Second Production

Mae Marsh and Robert Harron are reunited, this time under the Goldwyn banner. The well-known leading man will fulfill that important post with Miss Marsh in her second Goldwyn feature.

Picture fans will welcome this re-union of Mae Marsh and the best leading man who has ever played opposite her on the screen. Since Miss Marsh signed her long contract and was announced as the first star of Goldwyn, she has received thousands of inquiries about her leading man.

Two days after signing with Goldwyn "Bobbie" Harron faces the camera with Miss Marsh under the direction of John W. Noble, who also has just come to this new organization.

The principal pictures in which Mae Marsh and Bobbie Harron have teamed are "The Escape," "Judith of Bethulia," "Home," "Sweet Home," "The Birth of a Nation," "Intolerance," "Hoodoo Ann," "The Wild Girl of the Sierras," "A Child of the Paris Streets" and "The Marriage of Molly."

At the present rate of production, with two completed pictures and a third under

way, there is no doubt that Goldwyn will more than fulfill its promise to have twelve finished pictures ready by Sept. 1. Plans for the productions in which the other Goldwyn stars are to make their debut are well advanced. The other stars who will be at work in the studios during the Spring or Summer are Mary Garden, Jane Cowl, Madge Kennedy.

Goldwyn has been termed "the company with the million dollar courage," in that its owners, Samuel Goldfish, Edgar and Archibald Selwyn and Arthur Hopkins, have arranged to spend that amount or even more for finished productions before attempting to market their pictures in any part of the world. This has never been done before in the history of the industry and represents an entirely new and advanced thought in the marketing of motion pictures. The basic thought behind this is, the exhibitors will not have to accept a company's promises, but may actually see twelve distinct achievements as a guarantee of the quality and power of future productions. To make this step, however, means the outlay of more than \$1,000,000.

SCREEN NOTES

Claude E. Moorhouse, well known in newspaper and advertising circles, has joined the Pittsburgh branch of the Famous Players Film Service, Inc., distributors of Paramount Pictures in that district, as advertising and publicity manager.

Shirley Mason, one of the best known young screen stars of the present time, has one of the leading roles in "The Law of the North," a five-reel production of the studios of Thomas A. Edison, Inc., that will be released April 2.

Five weeks in the Chicago "loop" is the present record of Selig's latest feature film, "Beware of Strangers." The film ran for three weeks at the La Salle Theater and broke all records for a picture at that theater. At the Bijou Dream, State Street, the picture is running its second week to packed houses.

Screamingly funny in every detail, and undoubtedly one of the biggest box office attractions that has ever been released by Paramount in the report on a single reel production, is the Klever Comedy, "His Military Figure," in which Victor Moore is starred.

Harold Lockwood and May Allison, the popular Metro-Yorke stars, have just begun work in the Metro-Yorke studios at Hollywood, Cal., on "The Secret Spring," a big Metro feature which has been adapted for the screen by Fred J. Balshofer from "The Hidden Spring," the famous novel by James B. Kolland.

The Strand Theater, in Racine, Wis., recently developed a new method of adding to its list of patrons by having an Anita Stewart week. During the seven days, six productions in which this dainty little Vitagraph star was featured were used to such advantage as to break all box-office records of the theater.

C. J. Bullitt has purchased from the Sheriott Pictures Corporation the rights for the eugenic photoplay, "The Black Stork" for the State of Illinois, paying the record of \$35,000 for the privilege of showing the picture.

Douglas Fairbanks, the new Artcraft conquest, has been voted the favorite actor by the Princeton senior class at an election held at the home of the famous college in New Jersey, which incidentally is the locale of his first picture under the Artcraft banner, "In Again—Out Again," by Anita Loos.

ON LOCAL SCREENS

RIALTO

"Babette," a delightful romance of provincial France and Bohemian Paris, is the dramatic feature of this week's program at the Rialto. Peggy Hyland, the winsome little English actress makes her debut at the Rialto in this picture. Marc MacDermott, another popular screen star, is featured with Miss Hyland. It is a Vitagraph production.

Rex Beach and his fellow explorers are seen in the tropic wilds of Nicaragua and Costa Rica. This is the third installment of the superb pictures taken by the Salisbury expedition.

The topical digest, besides the usual news events, cartoons and touches of comedy, contains some extraordinary color pictures of birds. A selected comedy completes the carefully prepared program.

STRAND

At the Strand Theater Jack Pickford, talented young brother of Mary Pickford, is seen in a Famous Players photo-dramatic adaptation of "The Dummy," one of the greatest stage successes in recent years. Max Linder, the famous French comedian, appears in his latest American-made Essanay farce-comedy entitled "Max Wants a Divorce." This picture is shown for the week exclusively at the Strand. The marvelous Prisma pictures in natural colors are shown; the subjects are Saranac Lake and Palm Beach. Other pictures on the program are: a new chapter of Dittmar's "Living Book of Nature" and the Strand Topical Review, containing the latest news pictures.

BROADWAY—"The Eternal Sin."
44TH STREET—"Joan the Woman."
LYRIC—"The Honor System."

GEORGE L. COX ILL

Director George L. Cox formerly of the Selig Polyscope Company has had to assign another director to his work on the Rockefeller Foundation picture, as for the past two months he has been suffering from a severe attack of post-operative infection that has defied specialists from New York.

As is usually the case several rather important feature companies had to select just this time to make bids for Mr. Cox's services but it will be two or three weeks before he will be on his feet again so nothing can be done now. Mr. Cox wishes to thank all those good friends who have been sending cards and letters.

The Brooklyn Triangle Theater Corporation, newly organized, will take over the Triangle Theater in Brooklyn within a week. William H. Hickin is president of the new company. Associated with him are David R. Beach and Albert Zimmerman.

SELIG

OFFERS

Vivian Reed, supported by an All-star Cast including Bessie Eyton, Al. W. Filson, Marion Warner, Will Machin, George Fawcett, Eugenie Besserer and others in

"LITTLE LOST SISTER"

Written by Virginia Brooks and directed by Al Green. A drama which every girl should see—a story carrying a strong moral lesson.

"Little Lost Sister," according to reports received by the Selig Company, is packing all Theatres where it is presented.



THOMAS A.

EDISON, Inc.



offers

SHIRLEY MASON

in the five-reel production
"THE LAW OF THE NORTH"
(for release April 2nd).

Shirley Mason to-day is one of the best known and most popular of screen stars. "The Law of the North" is a powerful and gripping story of Canada and the Canadian Northwest Mounted Police. In this new Edison production star and story are combined ideally to make a picture that will attract—and satisfy.

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Address care DRAMATIC MIRROR.

FIRST TRIANGLE APPEARANCE FOR IRENE HOWLEY IS ANNOUNCED

Is Featured with Frank Currier in "Her Father's Keeper," a Fine Arts Picture

The first starring vehicle for Irene Howley with Triangle-Eastern Fine Arts, is "Her Father's Keeper," in which she will be featured with Frank Currier.

Miss Howley made her screen debut as a member of the old Biograph Stock company, later on filling engagements with Biograph, Famous Players and Metro.

Some of the better-known features in which she has won wide popularity have been "The Moth and the Flame," "The Heart of Jennifer," "The Wages of Sin," "The Fatal Wedding," and "The Road to Yesterday."

She was recently co-starred with William Nigh in "Life's Shadows," with Lionel

Barrymore in "A Yellow Streak" and "His Father's Son," (released March 19) and was also headlined with Ralph Hers in "The Purple Lady."

Although she is by no means prosaic, Irene Howley acknowledges Brooklyn as her birthplace, and seems proud of the fact. After graduating from public and private schools in that well-known suburb, she ran away to go on the stage, appearing first in "Havana" as one of the original "Hello Girls" octette. Later on she created a great vogue in vaudeville as "The Manhattan Girl."

A brunette of distinctly intellectual type, Miss Howley is fitted to create roles in which brains count as well as beauty.

girls who used to write notes on pink paper to "leading men"?

Authoritative reply: They go to the movies now, and write letters on pink paper to Carlisle Blackwell, Montagu Love and Edward Langford, World-Brady actors.

ALTERNATING SERVICES

Chester Barnett, who played lead with Anna Q. Nilsson in "The Dragon Fly," was engaged by the World Film company to play juvenile roles with Alice Brady and Muriel Ostriche, alternating his services between the two companies.

INDICTED FOR "DUPING"

G. W. Brandenburg Charged; Mutual-Chaplin Film Cited

George W. Brandenburg of Philadelphia, a former alderman of that city and in his way nationally known in the film business, is under federal indictment for "duping" a Mutual-Chaplin comedy film.

The indictment was returned by the United States grand jury sitting at Philadelphia on March 6. The specific charge is violation of the copyright law by the making of a "duplicate" print of the Mutual-Chaplin comedy entitled "The Floorwalker," and offering it for sale in England.

The indictment of Brandenburg is the fruit of a ten-month campaign by the local and secret service departments of the Mutual Film Corporation, in co-operation with the federal authorities and the forces of the office of United States District Attorney Sterrett in Philadelphia.

Linked with this prosecution are indictments and cases in the state courts involving about twenty other individuals in various parts of the United States. Other phases of the prosecution extend to foreign parts, where representatives of the Mutual are seeking action under the criminal laws.

RIALTO TO SHOW "LUKE"

New Pathe Comedy Series Booked by S. L. Rothapfel

Pathe's new series of two-reel "Lonesome Luke" comedies is starting with a rush marked by the booking of "Lonesome Luke's Lively Life," the first release, by S. L.

NAOMI CHILDERS SIGNS WITH U. S. FOR ART DRAMAS

Famous Author to Write Special Feature for Star

An announcement of great interest to the trade was made last week, when it was given out that Naomi Childers, for some time a leading woman with Vitagraph and other companies, has been signed by the United States Amusement Corporation, releasing through Art Dramas, Inc.

The title of Miss Childers's picture, which will be an expensive production, has not yet been disclosed. All that is known is that it was written by a famous American author especially for Miss Childers, and that it abounds in strong and unusual situations.

Difficulties encountered in securing a suitable trade-mark for Art Dramas, Inc., have led Harry Haver, president of the company, to take under consideration the offering of a prize for a design which is best fitted to serve as the distinguishing symbol for the concern.

Rothapfel, managing director of the Rialto Theater, New York; and many other big houses throughout the country.

"I never heard a man enthuse so much over a picture, as Mr. Rothapfel did over this one," said a Pathe official who further stated that the Rialto, whose director is known as one of the most discriminating showmen in the industry is paying the highest price ever paid for a comedy in the history of Pathe's New York exchange.

WORLD GETS BERNHARDT FILM

The keen competition for the American rights of "Mothers of France," the Sarah Bernhardt motion picture play which had such a sensational reception last week at the Rialto Theater, New York, has been concluded in favor of World Film Corporation, of which William A. Brady is director-general.

AND THERE ARE OTHERS!

Inquiry in "Heard on the Rialto" department of the DRAMATIC MIRROR: "What has become of the old-fashioned matinee

PHOTOPLAY FEATURES ON THE MARKET

Paramount Program Famous Players			Star		Apr. 1. The Dark Road—Drama Apr. 8 Sweetheart of the Doomed—Drama		D. Dalton L. Glau	
Title			Star		BRADY—WORLD			
Feb. 10	The Fortunes of Fish—Drama		Marguerite Clark		Feb. 19	A Square Deal—Drama	Carlisle Blackwell, June Elvidge, Henry Hall, and Muriel Ostriche	
Mar. 12	Rapho—Drama		Pauline Frederick		Feb. 26	A Girl's Folly—Drama	Doris Kenyon	
Mar. 19	The Dummy—Drama		Jack Pickford		Mar. 5	The Web of Desire—Drama	Ethel Clayton and Rockliffe Fellows	
Apr. 12	Heart's Desire—Drama		Marie Doro		Mar. 12	A Dancer's Peril—Drama	Alice Brady	
Apr. 16	Sleeping Fires—Drama		Pauline Frederick		Mar. 19	The Social Leper—Drama	Carlisle Blackwell, June Elvidge	
LASKY					Mar. 26	As Man Maid Her—Drama	Kitty Gordon	
Feb. 21	The American Consul—Drama		Theodore Roberts		Apr. 2	Man's Woman—Drama	Ethel Clayton and Rockliffe Fellows	
Feb. 26	Winning of Sally Temple—Drama		Fannie Ward		Apr. 9	The Family Honor—Drama	Robert Warwick, June Elvidge and Henry Hall	
Mar. 1	Those Without Sin—Drama		Blanche Sweet		BLUEBIRD			
Mar. 8	Castles for Two—Drama		Marie Doro		Feb. 19	The Man Who Took a Chance—Drama	Franklyn Farnum, Agnes Vernon	
Mar. 16	The Prison Without Walls—Drama		Wallace Reid and Myrtle Sted- man		Feb. 26	The Slightly Sinner—Drama	Ruth Stonehouse	
Mar. 26	The Bottle Imp—Drama		Sessue Hayakawa		Mar. 5	The Boy Girl—Drama	Violet Mercereau	
Apr. 5	The School for Husbands—Drama		Fannie Ward		Mar. 12	Mutiny—Drama	Myrtle Gonzalez, Val Paul and George Hernandez	
Apr. 9	The Cost of Hatred—Drama		Kathlyn Williams and Theodore Roberts		Mar. 19	Polly Redhead—Drama	Ella Hall	
Apr. 12	Tides of Barnegat—Drama		Blanche Sweet		Mar. 26	The Gift Girl—Drama	Rupert Julian, Louise Lovely	
Mar. 8	Out of the Wreck—Drama		Kathlyn Williams		Apr. 2	Susan's Gentleman—Drama	Violet Mercereau	
MOROSCO					Apr. 9	The Pulse of Life	Wedgewood Nowell, Gypsy Hart	
Mar. 22	The Spirit of Romance—Drama		Vivian Martin		Apr. 16	A Jewel in Pawn—Drama	Ella Hall, Walter Belasco and Antrim Short	
Mar. 29	As Men Love—Drama		House Peters and Myrtle Sted- man		Apr. 23	The Girl in the Checkered Coat—Drama	Dorothy Phillips	
Apr. 2	The Bond Between—Drama		George Behan		METRO PICTURES			
PALLAS					Mar. 5	The Belle of the Season—Drama	Emmy Wehlen	
Mar. 22	The Spirit of Romance—Drama		Vivian Martin		Mar. 12	The Beautiful Lie—Drama	Frances Wilson	
Mar. 29	As Men Love—Drama		House Peters and Myrtle Sted- man		Mar. 26	His Father's Son—Drama	Lionel Barrymore and Irene Haw- ley	
Apr. 2	The Bond Between—Drama		George Behan		Apr. 9	The Beautiful Lie—Drama	Frances Nelson	
PATHE GOLD BOOSTER FEATURES					Apr. 16	A Magdalene of the Hills—Drama	Mabel Taliaferro	
Mar. 4	Her Beloved Enemy—Drama		Doris Grey, Wayne Arey, J. H. Gilmour, Gladys Leslie, Ernest Howard, Carey Hastings		Feb. 19	The Promise—Drama	Harold Lockwood and May Allison	
Mar. 18	Pots and Pans—Drama		Gladys Hulette, Wayne Arey, George Mario, Kathryn Adams, Grace Henderson, Arthur Bauer, Lord McCaskill		Mar. 19	The Hidden Children—Drama	Harold Lockwood and May Allison	
Apr. 1	Mary Lawson Secret—Drama		Charlotte Walker, William David- son, J. H. Gilmour, N. E. Wood, Ida Palmer, Robert Vaughn		Feb. 26	The Secret of Eve—Drama	Mma. Petrova	
Feb. 25	Crime and Punishment—Drama		Derwent Hall Caine and Marguerite Courtat		Apr. 2	The Waiting Soul—Drama	Madame Petrova	
Feb. 18	Her Life and His—Drama		Florence La Badie		Feb. 8	The End of the Tour—Drama	Lionel Barrymore	
Mar. 25	Told at Twilight—Drama		Baby Marie Osborne, Henry King, and Daniel Giffether		K. E. S. S. SERVICE			
Mar. 11	The Empress—Drama		Holbrook Blinn, Doris Kenyon		Feb. 19	The Royal Pauper—Drama	Francine Larrimore	
Feb. 19	Kitty Mackay—Drama		S. E. INC.		Apr. 2	The Law of the North—Drama	Bessie Hyton, George Fawcett	
Mar. 5	Intrigue—Drama		Catherine Chisholm Cushing, Peggy Hyland, Marc MacDermott and Bobby Connelly		Feb. 12	The Heart of Texas Ryan—Drama	Bessie Hyton, George Fawcett	
Mar. 12	Arsene Lupin—Drama		Earl Williams		Mar. 5	The Trufflers—Drama	Nell Craig	
Mar. 19	Aladdin from Broadway—Drama		Edith Storey and Antonio Moreno		Mar. 19	Satan's Private Door—Drama	ANT DRAMA, INCORPORATED	
Mar. 26	The More Excellent Way—Drama		Anita Stewart		Feb. 22	Pride and the Devil—Drama	Alma Hanlon	
UNIVERSAL RED FEATHER					Mar. 1	Pride and the Devil—Drama	Alma Hanlon	
Feb. 5	The Scarlet Crystal—Drama		Herbert Rawlinson, Betty Shada, and Dorothy Davenport		Mar. 29	The Law That Failed—Drama	Alma Hanlon and Edward Ellis	
Feb. 12	The Terror—Drama		Jack Mulhall		Feb. 8	The Accomplice—Drama	Jack Sherrill and Dorothy Bernard	
Feb. 19	The War of Tongues—Drama		Chinese Cast		Mar. 26	The Law that Failed—Drama	Alma Hanlon and Edward Ellis	
Feb. 26	The Girl and the Crisis		Dorothy Davenport		Feb. 15	The Moral Code—Drama	Anna Q. Nilsson and Walter Hitchcock	
Mar. 5	The Gates of Doom—Drama		Claire McDowell		Jan. 25	Her Good Name—Drama	Jean Sothorn	
Mar. 12	The Girl Who Lost—Drama		Cleo Madison		Mar. 8	The Cloud—Drama	Jean Sothorn	
Mar. 19	Border Wolves—Drama		Ned Hart		Feb. 19	The Child of the Wilds—Drama	June Carrice	
Mar. 26	The Scarlet Crystal—Drama		Herbert Rawlinson		Feb. 19	The Tiger Woman—Drama	Theda Bara	
Mar. 26	The More Excellent Way—Drama		Harry Carey and Clair Du Bray		Mar. 12	North of Fifty-three	Dustin Farnum	
MUTUAL-AMERICAN					Mar. 12	The Siren—Drama	Valeska Suratt	
Feb. 5	Where Love Is—Drama		Ann Murdoch		Mar. 12	A Tale of Two Cities—Drama	William Farnum	
Feb. 12	Unmanned Goods—Drama		Richard Bennett		Mar. 19	The Blue Streak—Drama	Violet Palmer and William Nigh	
Feb. 19	The Greater Woman—Drama		Margjorie Rambeau		Mar. 26	North of Fifty-three—Drama	Dustin Farnum	
Mar. 5	The Girl from Rector's—Drama		Ruth MacTammy		Feb. 19	Panther—Drama	Norma Talmadge	
Mar. 12	My Fighting Gentleman—Drama		William Russell		Feb. 19	The Argyle Case—Drama	Robert Warwick	
Mar. 19	The Painted Lie—Drama		Crane Wilbur		Feb. 19	The Eternal Sin—Drama	Florence Reed	
Mar. 26	Motherhood—Drama		Margjorie Rambeau		Feb. 19	The Price She Paid—Drama	Clara Kimball Young	
TRIANGLE Fine Arts					Mar. 5	A Poor Little Rich Girl—Drama	Mary Pickford	
Feb. 18	The Bad Boy—Drama		Harron		Apr. 2	Broadway Jones—Com. Drama	George M. Coban	
Feb. 26	Stage Struck—Drama		Lillian Gish		Mar. 18	Patris, "War in the Dooryard"—Pathe		
Mar. 4	Rebel's Burglar—Drama		Constance Talmadge		Mar. 19	The Great Secret, "A Shot in the Dark"—Metro		
Mar. 11	A Love Sublime—Drama		W. Lucas		Mar. 12	The Seven Deadly Sins, "The Seventh Sin"—McClure		
Mar. 18	A Daughter of the Poor—Drama		Bessie Love		Mar. 12	"The Golden Eagle Trail," 5th of "The American Girl" Series—Drama—Kalem		
Mar. 25	A Woman's Awakening—Drama		Seena Owen		Mar. 12	"The College Boy's Special," 3rd of "A Daughter of Daring"—Drama—Kalem		
Apr. 8	Her Official Father—Drama		Dorothy Gish		Mar. 12	"The Veiled Thunderbolt," 22nd of "Grant, Police Reporter" Series—Kalem		
Key-See								
Feb. 18	A Princess of the Dark—Drama		Enid Bennett					
Feb. 25	The Last of the Lagrange—Drama		William Desmond					
Mar. 4	Back of the Man—Drama		Dalton					
Mar. 11	The Little Brother—Drama		Enid Bennett					
Mar. 18	Blood Will Tell—Drama		W. Desmond					
Mar. 25	The Square Deal Man—Drama		W. S. Hart					



"It's funny," remarked the Truculent Poet, to the others who had assembled in the Cafe Nemo for a late bite and sup. "how that camel of Mary Pickford's keeps comin' up in the talk of the studios."

"If it were a goat," interposed the orator, "you might say it 'batted in'."

"Humph!" ejaculated the Gentle Critic and was almost assassinated for his temerity.

"Anyway," went on the Poet, grinning, "I heard a good one on Pete Schmid and his new sidekick, Bennie. You see, Pete went into a paint store a few weeks ago to buy a camel's hair brush—I don't know what he wanted it for. He asked the price and the swab behind the counter tells him two bucks. That pretty near floored the big fellow. He didn't buy the brush.

"Purty soon he sights Bennie and signals him to leave to. Bennie, says Pete, 'I got a scheme to make a nice little turn for us both—are youse on?' Bennie was there like a brick. 'What's the lay?' he asks. 'Hist,' returns Pete, in a stage whisper, 'I know where Mary's camel, Adam, is stabled.'

"Bennie looked at him pitiful: 'What of it?' he asks.

"Then Pete told him about the brush. 'We'll go out and shear that humpy old beast,' he says, 'an' peddle the hair—ought to fetch at least fifty quid.' Bennie jumped at the idea and they went off to Bridgeport in the dead of night. The camel looked like a Mexican hairless dog when they left and nearly died with cold. The two peddled that sack of camel's hair all over the East Side and the West—and they were laughed at. Finally one chap in a brush store told them—'Camel's hair brushes,' he says, 'are a misnomer. They ain't made from camel's hair at all.' Pete looked at Bennie and then they went down and dumped the sack of the bridge and shook hands, solemn as a pair of owls. 'Don't let this get out,' says Pete. 'Not for world's,' answers Bennie.

"How did you hear of it, then?" asked the Critic, doubtfully.

"That'd be tellin'," grinned the Poet.

"Do you vouch for the truth of that yarn?"

"Ask Pete," retorted the Truculent one, grinning.

"I heard a funny story from McClure's the other day," observed the Critic. "It was when H. B. Warner and others were taking scenes for 'Wrath'—one of the 'Sins.' This was over near where the Pickford Camel is stabled—Bridgeport. Laborers were at work making an excavation to be used in the scene as an Explorer's diggings in Egypt. One of the diggers found a queer looking object which he turned over to Warner.

"Ah-ha," says Warner, 'this is nothing more nor less than a very antique specimen of a bit of caoutchouc or Manibot Glaziovil, which has served as a shield for the tarsus, metatarsus and the phalanges.'

"One of the other actors looked at it with an eager eye. 'Take it up to the Metropolitan—maybe you'd get a good price for it as a curio.'

"Shirley Mason took the scrap and looked at it; then she smiled: 'It looks to me,' she said, 'like a piece of an old rubber boot.'

"That's exactly what it is," explained Warner.

"That makes me think of the time I was disappointed," said the Poet. "It was when I was crusin' in the South Pacific an' we went ashore at a little deserted island named Wonga. We pitched a tent on the beach, or rather, up a ways under the shade of some fine palms, an' as it was mid-afternoon, we just kind of lazed around. I was sittin' there thinking of a gal I'd left behind in the States, when all of a sudden I sees somethin' shinin'. I

goes over quiet like and there was a rounded off pebble, what was brilliant as could be. I knew it was a diamond. I didn't say nothin' to the rest and I found a lot more which I put in my inside pocket. When we got to civilization again, I takes my pebbles to a lapidary. He looked at me an' laughed. 'Young feller,' he says, 'you're tryin' to kid me.' I told him where I found 'em. He laughed some more. 'Glass,' he says, 'common or garden variety of glass.'

"I couldn't figger it out, so I asked a skipper what was familiar with them waters. It had been my first voyage there. He thought a bit and scratched his whisker. 'Wonga,' he says, 'reflectin' 'Wonga? Oh, yes, I remember. There was a chap from Sydney tried to start a Summer resort there and it fell through. I darsay there's lots of busted beer bottles on the beach. That cured me of searchin' for diamonds in deserted islands.'

"They tell me at Laskys," remarked the Critic, 'that Jack Pickford is praying for sunshine. He's to play in the title-role in 'Freckles' and he can't get the right sort of appearance unless there's some sun to produce the facial adornment.'

"I see," said the Man in the Corner, 'that Edna Purviance, Chaplin's leading lady, is to play a Shakespearean role in Los Angeles. She always hankered to be a tragedy queen, I understand.'

"Yes," mused the Poet, 'I had a leanin' that way myself once. You'd never think to look at me I used to be a regular Adonis for looks an' I had a lot of talent. Every year when I was master of the Parly we used to have a special jollification and private theatricals in the main Salon.'

He paused for a sip of ginger ale and the others winked at one another.

"I was cast for the ghost in 'Hamlet,' that bein' the play we'd decided on that year. I was rigged out with a suit of armor made by the ship's carpenter from old tin and stuff off the upper deck. The back of the salon was right over the stern of the ship and there was a big window openin' on to the water. Just as I'd finished my speech an' started to disappear, there was a crash—an' I went through the window and into the lake. I sunk like a stone. Quick as a wink I let out a yell an' the rest of the company lookin' for me an' seein' the broken window, knew what 'ud happened. They dived and brought me up just in time.'

"I see by the papers," continued the Poet, 'that chap, Fritz Tidden, is tryin' to run me a race in the matter of versifying. Judgin' from the terrible examples I've seen in the trade press I haven't got much to fear from him. That passionate stuff he is supposed to be turnin' out don't signify at all. He an' George Parly are a good team. They ought to form a mutual admiration society.'

"Why," said the Critic, 'Parly writes good verse.'

The Poet grumbled: "That's because you ain't properly eddycated. You ain't no appreciation of real poetry. Pete Milne can write better poems than Parly, especially after a trade luncheon. An' I seen a reg'lar gem of a poem what Walt Hill composed. Tell you what, I'll gather up some of the real stuff an' read it for you next week, if I can."

"Your own?" asked the Orator suspiciously.

"Not all of it."

"We'll have a poetry evening, eh?" suggested the Man in the Corner.

"That's my idee, exactly."

"That's the evening I stay at home."

Whereupon they all fled out and left the Poet ruminating upon the lack of appreciation exhibited by people nowadays.

FIRST AID FOR FILMS Young Physicians Inspired by McClure Pictures

Several students at the College of Physicians and Surgeons in New York have taken up moving picture first aid as a side line. McClure Pictures, producers of "Seven Deadly Sins," inspired the new company. When "Slith," starring Charlotte Walker, was being made, four young doctors were employed to supervise the technical details and to play parts in the operating room scenes in the hospital tents at the battle front. They saw a chance to continue this work and McClure Pictures has received this letter outlining the plan:

"You realize how difficult it is to stage authentic scenes in operating rooms as well as scenes in which physicians treat patients. Also, a director often finds himself in trouble when he must show an actor how to portray the symptoms of any disease the scenario may call for.

"We have organized the 'First Aid to Directors' bureau and are equipped for making any sort of a scene in which a physician or nurse appears. We can furnish physicians and nurses of all types,

complete sets for operating rooms or doctors' offices and dummies to be used in performing operations. We perform any sort of a motion picture operation, guaranteeing that each scene is technically correct, so that no person who sees your film can complain that the doctors in the photoplay do not act like real physicians.

"We also supervise the directing of actors who are simulating the symptoms of diseases and those who are dying.

"You know that our work in 'Slith' was worth while and we hope that you will remember us when you next stage scenes in which we can aid you."

PRESIDENT SEES "THE CRISIS"

A dispatch received by William N. Selig, president of the Selig Polyscope Company gave the details of the presentation on Tuesday evening, March 6, at the White House, at Washington, D. C., of the Selig feature film drama of American life, "The Crisis."

The showing was made for and at the request of President Wilson and among the audience were members of the Cabinet and guests at the White House who were present for the inauguration.

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N. B.—Owing to the submarine warfare, Honolulu trip off. Our slogan, "MADE IN AMERICA," not that we are cowards—just patriots.

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